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VOLUME 117, NO. 37

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Photo: Dimitrios Kambouris/WireImage.com

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KATRINA'S ILL WIND

The human tragedy and the economic toll of Hurricane Katrina—however difficult to fathom—have painfully hit home all across America.

For many in the music business the impact is being felt on a most personal level. With communication systems in chaos, it has been impossible to contact loved ones and colleagues throughout the New Orleans and Gulf Coast region. Retail chains scramble to the whereabouts of their employees. Labels, managers and the public at large anxiously await news about some of music's greatest names.

The region smashed by Katrina has long been crucial to the music world. New Orleans is, of course, a great hotbed of jazz, blues, soul and the region's indigenous Creole and Cajun music. The city and the entire Gulf Coast are packed with performance venues, large and small. This has made the region a magnet for music creators and music fans alike.

Historic venues, beloved retail outlets and treasure troves of recorded music have no doubt been destroyed by Katrina. But a greater tragedy could await. How long will it take for the local

industry to get back on its feet and employ the thousands of music and touring professionals who long ago flocked to this fertile ground? How long will it be before tourists and music lovers can resume their pilgrimages to New Orleans, the ultimate musical mecca?

To their great credit, musicians with and without ties to the affected area have already come forward to participate in events that will support the immediate relief effort needed. Even with such noble efforts, we fear we have only just begun to feel the full effect of Katrina's ill wind.

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SEPTEMBER 10, 2005

UpFront

SPECIAL REPORT BY BILL WERDE

After The Storm, An Industry Struggles

Katrina Disrupts All Sectors Of Entertainment

As flood waters rose in the days following Hurricane Katrina's Aug. 29 rampage through New Orleans and the Gulf Coast, so too did concern for the myriad musicians, business associates, friends and family in the region.

The scope of the loss and tragedy Katrina caused is clear: It will be years before a locale renowned for its entertainment industry is back to business as usual—if it ever is again.

For the music industry, the top priority became tracking down the missing. On Thursday, three days after the hurricane hit, with much of the region still underwater and communication spotty, at best, reports began to surface that Antoine "Fats" Domino, songwriter Allen Toussaint (who penned Patti LaBelle's hit "Lady Marmalade") and others had not been heard from since Katrina touched down. The Neville Brothers, long associated with New Orleans, were fine, but Charlie Neville could not locate his three daughters.

Domino, the 76-year-old Rock and Roll Hall of Fame member, had not been heard from since Aug. 28, when he told his manager he was going to ride out the storm in his New Orleans home. Local press reports say Domino and his family were spotted on the balcony of their home Aug. 31, but they had not been rescued at press time.

It was not just well-known musicians who were missing or displaced. The Gulf Coast, and in particular the New Orleans region, was also home to a thriving community of local musicians who made a living playing jazz, zydeco and Cajun music, especially for tourists.

"I just can't get ahead of anyone," said Jonny Frishberg, a 45-year-old fiddler who earned his livelihood playing Cajun music gigs. "You're talking about a whole community of musicians like me, with no un-

employment insurance and no way to make a living." Frishberg and his wife and two children are all safe. "If I didn't have kids, I'd be looking to head far away from here," he says. "I'll still have to go on the road to make a living. I'm just looking for a way to feed my family."

GRIM PROSPECTS

On Wednesday evening retail chains were still scrambling to learn of their employees' well-being, while wholesalers said they had not been able to get through to check on their independent accounts.

"We are in contact with our management team there, but we are still trying to track down our employees," Tower Records senior VP of operations Bill Duffy said. "We have heard from about half of them."

Phone calls to independent stores in New Orleans, Biloxi, Miss., and Mobile, Ala.; either went unanswered or offered only a brief, "no signal."

"We have been unable to get through to any stores in New Orleans," Super D indie sales manager Mark Grindle reported. "We don't know how they are."

As for the retail locations themselves, executives that *Billboard* contacted were assuring the word that the stores were flooded, with massive damage to merchandise.

The shape of live entertainment in the region will be impacted for months, if not permanently.

Among the large venues in the region affected by Katrina are the Superdome, New Orleans Arena and Keller UNO Lakefront Arena in New Orleans; the Cajundome in Lafayette, La.; the RiverCenter in Baton Rouge, La.; the Mississippi Coast Coliseum in Biloxi; the Mitchell Center and Mobile Civic Center in Mobile, Ala.; the Pensacola (Fla.) Civic Center, and the entire Mississippi Gulf Coast casino market.

Philadelphia-based venue management firm SMG is active in the Gulf Coast, managing the Superdome and New Orleans Arena, the buildings in Pensacola and Baton Rouge, and the Mobile Civic Center. Of the SMG buildings, the *continued on >>>*

A resident begins the process of cleaning up Bourbon Street in the French Quarter of New Orleans Aug. 29.

>>>WEST LINKS WITH WAL-MART, BET Wal-Mart and BET are kicking off a new marketing alliance by offering an exclusive

Kanye West DVD packaged with the artist's latest release, "Late Registration."

The additional content includes a behind-the-scenes BET feature with West on the set of his music video "Late Registration." From Sierra Leone, "an interview and a performance." —Ed Christman

>>>CREATIVE AWARDED PATENT

Creative Technology was awarded a patent for its MP3 player user-interface design that allows users to navigate through menu tracks to play on the portable device. The company says the patented interface is used by several competing MP3 players, including the iPod and iPod Mini. Creative officials did not announce any immediate plans to enforce the patent, but said they are keeping "all options" open at this time. —Antony Bruno

>>>BLUEGRASS STARS AWAIT AWARDS

Alison Krauss + Union Station, Rhonda Vincent & the Rage, Blue Highway and Doyle Lawson & Quicksilver will gather to gather multiple nominations for the 16th Annual International Bluegrass Music Awards, to be held Oct. 27 at Nashville's Ryman Auditorium. The awards are voted on by the members of the International Bluegrass Music Association, the centerpiece of the organization's annual World of Bluegrass gathering. Krauss and Skaggs will host the awards show, which also will feature the posthumous inductions of artists Benny Martin and

continued on >>>

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COUNTRY BY PHYLLIS STARK

>>> WEST SUES OVER MASTERS

Kanye West filed a lawsuit Aug. 29 to stop the release of masters he recorded as a teenager in 1995. The suit filed in the U.S. District Court in Chicago claims that Eric "E-Smoke" Miller and his Focus Music Group used a forced recording agreement to try and bind distribution deals.

For nine unreleased tracks West wrote and performed, West is suing for violation of his publicity, privacy and trademark rights, among other claims. He asks the court to void the fraudulent recording agreement and award \$100,000 in general damages and at least \$200,000 in punitive damages.

—Susan Butter

>>> STONES TEAM WITH TNT, NASCAR

With the help of TNT, the Rolling Stones and NASCAR have partnered for a promotional video that rolls into cinemas nationwide Sept. 2. The NASCAR spot features "Driving Too Fast," a track from the Stones' new album "A Bigger Bang" due Sept. 6. Akin to a music video, the spot will run through Sept. 29 on more than 5,800 movie screens. It is intended to promote the NASCAR Nextel Cup Series races on TNT.

—Michael Peleter

>>> NEWBURY COMICS CUTS STAFF

Newbury Comics has made adjustments to its staff and structure. As part of the reorganization, six people—four from field management and two music buyers—were let go. Field management, which previously had a VP and five district managers, now consists of two regional managers.

—Ed Christman

>>> MORE BOSS DATES ADDED

Bruce Springsteen added a third leg to his North American acoustic tour with 17 newly announced concerts. The shows run from Oct. 6-Nov. 21. This leg will span 11 states and be performed in arenas modified to theater format.

—Chris M. Walsh

DreamWorks Is Over

UMG Folds Label After Flagship Star Toby Keith Departs

NASHVILLE—On the heels of losing its only superstar, DreamWorks Records Nashville is being shuttered by its parent company, Universal Music Group.

As *Billboard* reported last week, Toby Keith has left the label where he scored his greatest successes to launch his own company, Show Dog Records.

Most of DreamWorks' staff and artists will be absorbed into sister labels MCA Nashville, Mercury and Lost Highway Records. Three staffers are let go. A source says they are all at the assistant level.

Another factor in the closure is the looming termination of UMG's right to use DreamWorks' name, according to a source. As a condition of the deal when UMG purchased DreamWorks SIG for \$100 million in 2003—separating the latter from its film division—UMG had to give up use of the DreamWorks name by the end of this year.

With the exception of a dedicated promotion team, most of the DreamWorks staff already had additional duties at the sister labels ever since DreamWorks merged with Universal Music Group in Nashville in May 2004. VP of promotion Bruce Shindler and VP of field promotion George Briner will be re-signed to similar duties.

The remaining UMGN labels are expected to expand their promotion staffs in the coming months, absorbing some of the

former DreamWorks team.

Two members of that team, regional promoters Lisa Owen and Suzanne Durham, have joined the Show Dog staff (see *Nashville Scene*, page 67). *DreamWorks* artist Scotty Emerick also moved to the label.

With Keith's and Emerick gone, the label's roster comprises just six acts: Darryl Worley, Tracy Lawrence, Jessica Andrews, Jimmy Wayne, Hot Apple Pie and newcomer Tori Baxley. None have come close to equaling Keith's platinum sales.

Lawrence's most recent album, 2004's "Strong," sold 371,000 copies, according to Nielsen SoundScan. Wayne's self-titled 2003 debut sold 422,000. Andrews' last album, 2003's "Now," has sold 197,000. Worley's fourth album, last year's self-titled effort, has sold 134,000. And the July debut of new group Hot Apple Pie has scanned 73,000 copies.

DreamWorks' Nashville division opened in 1998 under the direction of producer James Stroud, who is now co-chairman of UMGN with Luke Lewis. It had early success with Randy Travis and "The Prince of Egypt" soundtrack, and later successfully launched Andrews, Worley, Wayne and Emerson Drive.

At its peak as a stand-alone label, DreamWorks had nearly 25 employees. Its staff won *Billboard*'s promotion team

of the year award in 2002.

That all changed when UMG bought DreamWorks. At first, Stroud pledged that the Nashville division would remain a stand-alone operation in the rest of DreamWorks became an imprint of Interscope Geffen A&M.

But he reversed that position just five months later and the merger happened quickly after that, resulting in about eight layoffs last year.

"We went from being one of the bigpest to one of the bigplatinum sales.

Lawrence's most recent album, 2004's "Strong," sold 371,000 copies, according to Nielsen SoundScan. Wayne's self-titled 2003 debut sold 422,000. Andrews' last album, 2003's "Now," has sold 197,000. Worley's fourth album, last year's self-titled effort, has sold 134,000. And the July debut of new group Hot Apple Pie has scanned 73,000 copies.

best and best labels in town, and in the merger we lost all identity," Keith says of DreamWorks. "We were the little dog that barked loud [and] grew up to be a big dog, and when we merged we were powerless."

Keith also says that even before the shutdown, UMGN had already "fired just about anybody that was worth a shit" at DreamWorks.

Stroud and Lewis declined to comment. ***

MILEPOSTS BY EMMANUEL LEGRAND

Exec David Fine Dead At 76

LONDON—Longtime music industry figure David Fine died Aug. 30 at the age of 76 of cancer.

"He was a gentleman and a great family man," says John Kennedy, chairman/CEO of the International Federation of the Phonographic Industry. Fine was an IFPI board member from 1987-1998, serving as chairman from 1991-1998.

Fine's diplomatic skills were tested in the mid-1990s, when as IFPI chief he was charged with negotiating a new standard contract for mechanical rights with BIEM, the collecting societies' group.

The talks were deadlocked when Fine approached his BIEM counterpart, SACEM president Jean-Loup Tourner. The two men started face-to-face talks and in January 1998 forged what became known as "the Cannes Accord."

"When there's lots and lots of people round a table, there's simply no way of easily communicating," Fine told *Billboard* at the time. "These things are far better discussed between a couple of people with the best interests of their respective sides at heart."

Fine's career in the industry spanned four decades. After working in his native South Africa, mainly for leading indie label Gallo, Fine joined PolyGram in London in 1979, eventually becoming chairman/chief executive of PolyGram U.K.

In 1983, he was appointed executive VP of the PolyGram Group, with responsibility for

its subsidiaries throughout the world. In 1987, Fine was promoted to president/CEO of PolyGram worldwide and oversaw a period of expansion through internal growth and the landmark acquisitions of Island and A&M.

Fine also was at the helm when parent company Philips floated 20% of PolyGram's shares on the Amsterdam and New York Stock Exchanges.

In January 1991, Fine handed over executive responsibility for the PolyGram Group to his deputy Alain Levy, currently chairman/CEO of EMI Music. Fine then became non-executive chairman of PolyGram N.V.'s supervisory board.

"David Fine was a great man," Levy said through a representative. "He was generous and gentle with people, and he will be sorely missed."

Fine is survived by wife Bernice, son Mark and daughters Amanda and Pamela. His funeral was held Aug. 31. A memorial service is planned for Sept. 4 in London. ***



LEWIS



DAVID FINE

DIGITAL BY BRIAN GARRITY

myspace to launch label

Myspace wants to be more than a launch pad for major-label music. The popular social networking site is in talks with Interscope Records to serve as an A&R center too.

The two companies are in advanced discussions to create a new MySpace imprint, sources close to the matter say. The deal is likely to be an up-streaming arrangement in

which Interscope will provide marketing and distribution for records from breakout, unsigned acts that use MySpace to promote their music.

The 2-year-old MySpace has rapidly transformed itself from an also-ran to social networking rival Friendster to one of the most heavily trafficked destinations on the Internet (Billboard, July 2), attracting more than 17 million unique users per month in the United

States, according to ComScore Media Metrix. More than 350,000 bands, from the biggest of stars to unsigned unknowns, host music and touring info on the site.

The move comes a month after Rupert Murdoch's News Corp. announced plans to acquire the popular social networking site and its parent company, Los Angeles-based Intermix Media, for \$580 million. The Intermix/News Corp.

deal is now the subject of a class action lawsuit from a group of Intermix shareholders, who charge that management didn't receive fair value for the company.

Interscope has emerged as a leading MySpace partner. The two companies this year have teamed on online premieres for new releases from the Black Eyed Peas, Nine Inch Nails, Weezer and Audioslave.

MySpace and Interscope de-

clined comment. CEO Chris DeWolfe recently told the New York Times that the company is in talks with an unnamed major about a label deal.

Interscope is no stranger to using Web-sites catering to unsigned artists as an A&R tool. The company in 1999 introduced farmclub.com, a now defunct venture that attempted to develop unsigned acts online, and with a USA Networks TV show of the same name. ***

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No Progress In Online Licensing Negotiations

Time may be running out for music publishers and digital media services to agree on a deal for online music licenses before legislators do it for them.

Negotiations between six music publisher and songwriter groups and the Digital Media Assn. broke down after an Aug. 16 meeting. A deal appears unlikely before Congress reconvenes Sept. 6.

Since publishers see no resolution in sight, the Harry Fox Agency is sending letters reminding those companies that agreed in 2001 to pay advance mechanical royalties for unsettled streaming rates, but have fallen behind in payments, of their contractual obligations.

The National Music Publishers' Assn., the Harry Fox Agency; the Songwriters Guild of America, the Nashville Songwriters Assn. International, ASCAP and BMI have since swapped letters with DIMA.

On Aug. 25, the music groups wrote to DIMA, criticizing its "preposterous proposal for a minimum rate." The royalty rate offered for subscription services—6.5% of revenue—as well as the broadened scope of the proposed license, the music groups' letter said.

"demonstrated to us that DIMA is not serious about achieving a compromise."

The publishers want 16.7% of gross revenue for a uni-licensing that includes performance and mechanical rights, issued by a single licensing organization.

DIMA responded the following day, charging that publishers "blatantly misstate and mischaracterize existing and historical music industry economics" and are asking Congress to establish royalty rates that far exceed those that have been paid in the past under compulsory license regulations and mechanical deals.

DIMA said that the current licensing infrastructure is the "online companies' most significant roadblock to success." While DIMA wants changes in the historical license structure, it does not want to change historical license rates that have been set on several decades of voluntary agreements with labels and broadcasters.

In 2001 most labels and digital music companies negotiated advanced advances for streaming reproduction rights. The money was not to be paid out until rates were set.

They were based on the po-

sition of many publishers and their collecting societies—ASCAP, BMI and SESAC for performances and the Harry Fox Agency for mechanicals—that a temporary download is primarily a mechanical reproduction, but may also involve a public performance. They claim a stream is primarily a public performance, but it also requires a mechanical reproduction to create the stream.

DIMA executive director Jonathan Potter argues that radio broadcasters only pay a performance royalty, and CD manufacturers only pay a mechanical royalty. Digital services should not have to pay for two licenses for each similar online activity, but they do as a result of pressure from ASCAP, BMI and the Harry Fox Agency, Potter says.

DIMA's refusal to pay for what it sees as two licenses for one activity appears to be one reason behind its rate offer. The group says that currently digital performance royalties are 5.2% of revenue while digital downloads are 8.5%. The 6.5% figure blends these rates.

Additional reporting by Bill Holland in Washington, D.C.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Mantel Comes Aboard

New Zomba Publishing Prez Will Retain Company's Indie Spirit



Zomba Music Publishing has a new president, David Mantel has been tapped to preside over the publisher's repertoire in the United States. He replaces Richard Blackstone, who left the company in May to lead Warner/Chappell Music Publishing (Billboard, April 23).

"We will continue the cre-

get up to speed on their needs. "We want there to be no mistake," he adds. "Zomba is in the game to win, and we will be aggressively pursuing new deals."

Mantel will be based in New York and report to BMG Music Publishing worldwide chairman/CEO Nicholas Firth. Lethal will continue operating the production company; Mantel Management will fold.

HUM THIS: Detroit songwriter **Norma Tony-Sanders**, who began writing more than 30 years ago, is quickly becoming a 50 Cent fan. She just received the largest royalty check of her life.

EMI Music Publishing chairman/CEO Marty Bandier says that he tries to look over all royalty statements for \$25,000 or more to stay abreast of the songs and to keep his finger on the pulse of tastes and trends. "I like to see

opens her mailbox, is going to get a stroke," Bandier thought. So he called to tell her that the check was coming her way. "She was in tears, as I was."

When **Tony-Sanders** returned from college in the 1960s, she looked in the yellow pages for record companies nearby. She wrote for *Golden World* Records, then Motown with first husband Al Kent and then *Groovsville* Productions, which was owned by Don Davis and others.

"I wrote gobs of songs," she says. "I'd get up at 4 in the morning, get my coffee—about four or five cups—go to the piano down in the basement and play until about 9 in the morning. Then I'd do the dishes, lay down for a while." On Fridays she would pick up an advance check.

It sounds like **Tony-Sanders** has had more than her share of difficult times. This sample is a much-needed reward for her hard work.

"We are on the QT up and down the neighborhood," Tony-Sanders tells Billboard. But her aspiring-rapper son "has a different look and attitude on his face. That's fun, looking at him."

Shane Money XL, the album's co-executive producer and president of C-Unit Records, says he made a compilation of songs for 50 Cent to hear. "50 heard it, fell in love with it and recorded a deep record."

He says the most recent information indicates that the album has sold 6 million units (worldwide—4.5 million in the United States) so far.

Tony-Sanders was astounded when *Billboard* informed her of those figures.

"Whaaaaaaat? You know what? I'm going to just sit down," she said. "I just don't even have words to say, I really, really don't."

Bandier says, "It's a heartwarming, especially today. I'm dealing in the trenches arguing [over music licensing issues] with DIMA, record companies and the RIAA. Nothing is easy, everything is a fight. This is kind of like a throwback to what the music business was."



MANTEL

ative legacy at Zomba," Mantel tells *Billboard*. "My idea is to continue Zomba's independent spirit, working hand in hand with the writers, producers and artists from inception of the creation of their music through the final mix and beyond."

Mantel practiced law for 20 years, representing such clients as Fred Durst/Limp Bizkit, 50 Cent, Mary J. Blige, 3 Doors Down, Staind, R.E.M. and Def Jam Records. He also co-owned production company *Whatever It Takes* Records with Limp Bizkit's DJ Lethal and formed Mantel Management, developing Ellie Lawson, whose album is selling exclusively through Barnes & Noble as part of its *Recommends* program.

From 1998 to 2000, Mantel served as a senior executive for Def Jam Records. Previously, he was with law firms Katz Smith & Cohen; Pryor Cashman Sherman & Flynn; and Mantel & Shapiro.

When he takes the helm Sept. 6, Mantel says, he will first get to know the writers, producers and artists—as well as their managers and attorneys—one on one so he can



TONY-SANDERS

the title and burn it in my memory," he says.

One statement in particular caught his eye in August. An old song that generated \$250 in the last period jumped to \$55,000 in mechanical royalties this period—and he couldn't hum the tune.

"Who recorded this and changed the title?" he wondered. Bandier called the royalty department to get more information.

It turns out that "I'll Be Waiting There For You" by Tony-Sanders as recorded by the Dells was sampled for 50 Cent's "A Baltimore Love Thing" on his album "The Massacre."

"This woman, when she

VMA Lift Sales

Despite Ratings Decline, Albums Get Boost After Telecast

MIAMI—The 2005 MTV Video Music Awards scaled the heights of celebrity Aug. 28 with a star-studded lineup at American Airlines Arena here. Sadly, ratings fell off a cliff.

According to Nielsen Media Research, the average number of viewers for the show, hosted by Diddy, fell by about 20%, from 10 million in 2004 to about 8 million this year. National ratings averaged 5%, down from 6.3% in 2004.

Despite the ratings drop, sales increases are expected for winners and performers, thanks to multiple re-airings and exposure on mtv.com and MTV Overdrive, the net-

work's new broadband interactive video channel.

Green Day was the big winner, earning six Moon Men, including one for video of the year. Kelly Clarkson, Missy Elliott and Gorillaz each won two awards.

Retail executives saw an immediate uptick for such DMA-featured artists. Handelman senior VP of marketing Scott Wilson says the majority of artists who won awards or performed on the show were off to a better Monday the week following the VMAs than the one prior.

At Newbury Comics, buyer Carl Mello notes that sales "heated up" for Green Day after the show.



KELLY CLARKSON, who won two awards, will likely see her album sales increase.

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MOBILE BY ANTONY BRUNO

Apple Appears Poised For iPod Phone Launch

LOS ANGELES—The Apple rumor mill swung into overdrive this week when the company reported it would make a big digital music announcement Sept. 7.

Most expect Apple Computer will finally unveil the iTunes-compatible mobile phone that it has been developing with Motorola for more than a year. Several industry sources have identified Cingular as the wireless operator making the long-anticipated device available to subscribers.

But Apple may have more in store. One analyst says Apple also will introduce a wireless interface to the iTunes Music Store, customized for Cingular. If so, Cingular would be the first U.S. wireless operator to announce a full-song download music service.

Verizon and Sprint have each discussed launching their own wireless full-song download services before the end of the year. Should Cingular beat them to market, it would do so with the most popular music

service on the Internet today. "Cingular, with Apple and iTunes, has just spoiled that party," says Roger Entner, analyst with research firm Ovum. "It makes it very, very difficult for them."

But Cingular has not yet upgraded its network to the same broadband speed that Verizon and Sprint boast, meaning that downloading songs will be quite slow. A more likely scenario, at least at first, is that the Motorola iTunes phone will be able to sync with computers and download iTunes files in the same way an iPod does now.

Enthusiasts recently discovered an interface in the latest version of iTunes that lets users choose to sync with either an iPod or a mobile phone.

The iTunes phone is not the only rumored advancement of Apple's digital music strategy that could be announced Sept. 7. Other potential announcements include an iPod that supports video playback, a line of flash-based iPod Mini devices or iTunes support of a portable subscription service, such as an upgrade. ■

The video iPod and the flash-based Minis are considered inevitable. Apple recently changed the language in its iPod patent to include video as one of the files it can display, and iTunes already sells some music video content.

Although initially critical of flash-based digital music players, Apple has since embraced the technology for its iPod Shuffle. Many expect the company to introduce a flash-based version of the popular iPod Mini in time for the holiday sales season. (Research firm iSuppli reported that Apple has bought as much as 40% of Samsung's flash-drive inventory for the second half of this year.)

A music subscription service is considered a long shot for Apple at this time, even though CEO Steve Jobs has recently relaxed his criticism of such services. Analysts generally agree that Apple will wait until there is more interest in portable subscriptions before releasing such an upgrade. ■



SENSES FAIL recorded a cover of 'Suicidal Tendencies' 'Institutionalized' for the Tony Hawk's American Wasteland' videogame.



Making The Brand

MICHAEL PAOLETTA mpaolletta@billboard.com

Vagrant's Game Plan

Label Provides Music For Activision's New 'Tony Hawk' Game

When interactive entertainment software company Activision was searching for punk sounds for the latest game (the seventh in its massively popular "Tony Hawk" series, Vagrant Records CEO Rich Egan was struck with inspiration.

"We thought, 'Why not have contemporary bands do covers of '70s and '80s California sounds?'" he recalls.

It made sense to Activision. So earlier this summer, Egan compiled a list of bands and songs. The 14 titles are exclusive to the videogame, "Tony Hawk's American Wasteland," which is scheduled for a fall release to coincide with the Oct. 18 Vagrant soundtrack.

According to Tim Riley, Activision worldwide executive of music, the music and video concept go hand in hand. "American Wasteland" pays homage to the roots of skateboarding while the music honors punk history.

Highlights include My Chemical Romance's version of "Astro Zombies" (originally recorded by the Misfits), Fall Out Boy's "Start Today" (Gorilla Biscuits), Taking Back Sunday's "Suburban Home" (Descendents), Saves The Day's "Sonic Reducer" (Dead Boys) and Senses Fail's "Institutionalized" (Suicidal Tendencies). (A video is being shot for "Institutionalized.")

The videogame will spotlight 65 songs, including two exclusive tracks: a remix of Bloc Party's "Like Eating Glass"

and "Image," the first single from Thrice's forthcoming album. Also figuring into the game's musical melting pot are Green Day, The Dead Kennedys, Circle Jerks, the Doors and others. Each track is identified by band and song title.

The exposure for the bands is likely promising—considering that Riley says the "Hawk" franchise has racked up more than \$1 billion worldwide. And the exposure will likely expand beyond the game and Vagrant soundtrack. Activision shot a lot of video footage of the artists in the studio and on the road with the Vans Warped tour.

"This footage will be unlockable assets in the game, or we may use it on MTV or in an enhanced CD," Riley says.

Surrounding the game and CD releases will be promotional tie-ins between Activision and Vagrant, encompassing the Web and traditional retailers. In October, Thrice will headline a show in Athens, Ga., to mark the game's release. If all goes according to plan, an "American Wasteland" tour will follow.

"Videogames are essential for our genre," Egan says. "The kids playing these games are not zombies. They're very much aware and paying attention to the music. Today's kids discover music more so through games than radio. In the process of breaking new ground, the games are also breaking artists."

PHOTOGENIC: For two new TV spots in its acclaimed Frames campaign, Hewlett-Packard is stepping out on a musical limb. One spot, which

debuts Aug. 15, features an original song, "In the Frame," written and performed by unsigned artist Rob Laufer. The other spot, which debuted two weeks later, uses an obscure jam from 1979, "Let Me Take Your Photo" by the Spedders.

Both spots were conceived by Steve Simpson and Antonio Navas of the Goodby, Silverstein and Partners ad agency in San Francisco. The agency worked with Los Angeles-based music design/production house DeepMix, which produced and licensed, the Laufer and Spedders tracks.

Part of the Francois Vogel-directed Frames campaign will recall that past ads spotlighted better-known photo-themed songs like "Picture Book" (the Kinks), "Pictures of You" (the Cure) and "Out of the Picture" (the Robins).

When it was time to create the two new spots, DeepMix creative director Dave Curtin says G&P had heard virtually every song ever recorded that included the words "picture" and "photo" in the lyrics. "That's when we came up with a fresher idea: an original song and a little-known punk song from the late '70s," Curtin tells *Billboard*.

With a full-length version of "In the Frame" now available at the iTunes Music Store, Deep Mix has high hopes for Laufer, who is recording an album.

"The national exposure the song receives via the ad could very well result in a hit for Rob," Curtin says. Stay tuned. ■

TOURING BY RAY WADDELL

Kirby Delivers TKO

Opens Booking Company After 11 Years With The Agency Group

NASHVILLE—Veteran agent Dave Kirby has left his position as senior VP/head of the Los Angeles office for the Agency Group to form his own agency, the Kirby Organization.

With funding from a Wall Street investment banking firm, TKO opens immediately as a full-service booking agency with offices in Los Angeles and New York (billboard.biz, Aug. 29).

The initial client list of mostly hard rock acts includes Drowning Pool, Bloodsimplode, (hed) pe, Ill Nino, Motorhead, Lit, Mudvayne, DevilDriver, Hatebreed, Team Sleep, Sepultura, Life of Agony, Riders on the Storm and Anthrax.

Kirby was with the Agency Group for 11 years. Joining him at TKO are agents Mike Montero and Andrew Goodfriend, and GM Rita O'Connor. "All of

the clients represented by the individual [agents] are joining those agents at TKO," Kirby says.

An agent since 1979, Kirby is looking forward to steering his own ship. "Most of the agencies that exist were set up during the 1970s and '80s, and as a result their systems are old and stodgy," he says. "TKO is going to be very high on technology, and we plan on redesigning, to a certain degree, the way agency business is done."

Monterro will head the New York office, which will open in a few weeks, and agents will be added to that location.

Effective immediately, Kirby and his agents are booking and routing tours under the TKO banner. "The Agency Group is an excellent company. I enjoyed my 11 years there," Kirby says. "But you get to a point in your

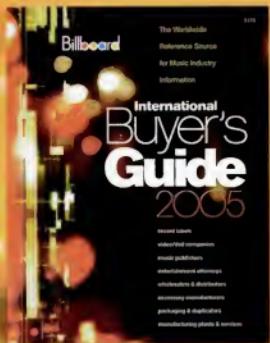


KIRBY

life where you really don't want to be working for anyone else." Drowning Pool manager Paul Bassman says moving his band to TKO was an easy decision. "Dave is the guy I work with. He's got a great team in Andrew Goodfriend and Mike Montero, so when they go somewhere else, I go where they go," he says. "He's a fantastic agent, one of the smartest guys I know in the business." ■

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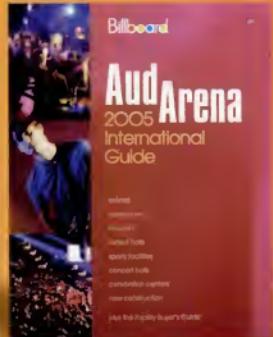
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GLOBAL BY CHRISTIE ELIEZER

Aussies Take To The Road

Live Performances Are A Weapon For Cracking North American Market

SYDNEY—Australia has a rich history of well-recognized live performers, from AC/DC to Jet. With this in mind, local label executives and artist managers are leveraging their strength in live performance as a primary way of breaking acts in North America.

Catherine Hardy, A&R manager at leading Aussie independent Record Mushroom Records, believes Australian bands have a doggedness created from crisscrossing the country's vast space.

"It's integral for a band's success here to get on the road," she says. "That's why live they are generally outstanding . . . All they need is to get to the notice of someone in the U.S. who will believe in them."

To underpin their case, Australian executives who attended the seventh AustralAsia Music Business Conference Aug. 11-13 here pointed to the recent popularity in North American festivals and college circuits of such acts as John Butler Trio, the Waifs, the Cat's Empire and Xavier Rudd.

They are also buoyed by the worldwide success in the past few years of such bands as Jet and the Vines, which have each sold more than 2 million units globally, according to their respective labels, Warner and EMI.

Four FMR bands—Eskimo Joe, After the Fall, 67 Special (signed to Albert Productions) and Gyroscope—are set to tour North America in 2006.

Labels are also confident in the creation by the Australian Government of an export music office in Los Angeles through its trade export body Austrade. Unveiled at the AMBC, the office will be run by Tony George, a former BMI, Interscope, Geffen and Mitch Schneider Organization executive. It will provide contacts and resources for labels, publishers, booking agents and festivals.

"I anticipate a flood of great Aussie acts heading towards the U.S. and Canada in the next few years, so it's good to have someone on the ground over there," says Marshall Collen, managing director of Sydney-based indie Foghorn Records, who is also a music publisher and manager.

Seymour Stein, New York-based chairman of Warner Music label Sire Records, regards Australia as a strong source of A&R and rates live performances as a key factor for his choices.

He recently signed Oz rock trio Evermore and twin sisters the Veronicas.

"Australia is a healthy A&R source," Stein says. "Given its track record for a country of just 20 million, people would be fools not to pay attention."

But Australia's "tyranny of distance" creates problems. Often, U.S.-based A&R executives are reluctant to sign an act based thousands of miles away. The finances of touring or relocating are daunting. Breaking North America is an expensive, time-consuming process with no shortcuts.

"Many artists try to build a career just by doing some touring and hoping for the best," says John Watson, co-managing director of Sydney-based John Watson Management, which counts singer/songwriter Missy Higgins among its acts. "But if that activity happens in a complete vacuum, it's less likely to accomplish the desired results. You need online promotion or some action at radio or television."

During the AMBC trade show, many of the 700-plus delegates expressed interest in finding ways to achieve a greater presence at North American festivals and European trade fairs.

Roland Swenson, founder and CEO of Austin-based trade show South by Southwest, and Nell Dixon, CEO of Toronto's Canadian Music Week, confirmed that Australian acts are an important part of the music mix of their respective shows. "There is an Australian brand at SXSW, and it's recognized as a quality brand," Swenson notes.

Both events—next scheduled for March 2006—will hold Australian showcases, SXSW for the fourth time and CMW for the second.

CMW is marketing itself as a first destination for acts heading to Austin. Dixon says he also plans to include a panel about, and reception for, Aussie acts. "We're going to make a concerted effort to get as much visibility as possible for them," he says.



Twin-sisters act **THE VERONICAS** have been signed to Sire Records in the United States by Seymour Stein.

GLOBAL NEWSLINE

>>>A ROCK SOLID DEAL

Universal Music Publishing Group has signed an exclusive licensing deal with Rock Music Publishing, the publishing affiliate of independent Taipei, Taiwan-based label Rock Records.

The deal, effective Sept. 1, grants UMPG licensing and royalty collection rights to more than 5,000 titles from all Rock catalog and forthcoming releases worldwide, excluding Taiwan and the People's Republic of China.

The publishing deal follows a July 2003 agreement between Rock and Universal Music Southeast Asia whereby Universal handles sales and distribution of Rock Records product. —Steve McCleure

>>>LOFTHUS EXITS PLAYGROUND

Former Playground Music (and *Indie* magazine) marketing executive Kai Lofthus has launched an integrated label/management/marketing firm. The new company's working title is Mt. Loftus.

The company's first independent venture is with Stockholm-based music video producer Musicbride, for which Loftus serves as content and programming manager for Norway.

Loftus exited the Oslo-based Norwegian affiliate of Sweden's Playground last month amid a restructuring of the indie's operations. Head of promotion Ellin Rekdal also left.

Jan Krogh continues as Playground's sole marketing and promotion executive at the Oslo unit. His work will be complemented by independent promoters.

Stockholm-based Playground is label home to Finnish rock act the Rasmus, Sweden's CDOASS and Strip Music, and Norwegian acts Ricoschets and Drunni. —Lars Brande

>>>CHANGES IN S.M. SHAREHOLDING

Tokyo-based cable-radio operator Usen Broad Networks has acquired a 4.4% stake in South Korean label/management company S.M. Entertainment. At the same time, leading Japanese independent label Avex—whose biggest shareholder is Usen, with a 22.4% stake—is boosting its stake in S.M. from 5.8% to 6.5%.

Under the deal, Avex will buy 117,721 shares in S.M. while Usen will purchase 470,886 at 15.80 won (\$15.32) per share. The deal takes effect Sept. 13.

Following the pact, Avex and Usen will have exclusive mobile rights to S.M. masters. —Steve McCleure

>>>CANADIANS FOCUS ON LONDON

Canadian acts Joel Plaskett, Mad Violet and Leroy Stagger will perform Sept. 7 at a free concert at the 100 Club in London under the Focus Canada banner. The showcase is part of the five-day City Showcase festival of events in Central London that begins Sept. 5. U.K. trade group the Assn. of Independent Music, the Canadian High Commission and Drowned in Sound will host a reception during the event. City Showcase is a nonprofit organization launched in 2003 to expose emerging creative talent. —Lars Brande

>>>LEMAR GETS MOBO WORKING

English soul singer Lemar garnered five nominations for Britain's 10th annual Music of Black Origin Awards.

The Sony BMG artist is a finalist in the best album category for his sophomore set, "Time to Grow," and his song "It's Their Any Justice" is up for best single and best video. Lemar, who reached the finals of the BBC talent show "Fame Academy," is also up for best R&B act and U.K. act of the year.

U.S. singer/songwriter Angie is named in three categories, while Snoop Dogg and Mariah Carey got two nominations apiece.

The MOBO ceremony will be held Sept. 22 at London's Royal Albert Hall. British national public TV channel BBC1 will broadcast the gala the following day. The public can vote on 12 of the 16 categories. A MOBO-appointed panel will decide three lifetime achievement awards. A new category, best African act, is open to votes cast only in Africa. —Lars Brande



GLOBAL BY LARRY LEBLANC

CANADA INDIES WONDER ABOUT FACTOR

TORONTO—Canada's independent sector is nervously awaiting details of the Canadian government's new funding program. Causing particular unease is the potential impact on industry support from the likes of Foundation to Assist Canadian Talent on Records.

The Department of Canadian Heritage will launch its Music Entrepreneurial Component program Sept. 6. MEC—with an annual budget of \$8.5 million (Canadian \$7.13 million)—will fund established Canadian companies engaged in developing and promoting Canadian creators and artists.

Canadian indie executives are hopeful about the new program—even if it is still

short on details—but worried about FACTOR's future role. They suspect that MEC will affiliate itself with country's larger labels, and that FACTOR—a traditional indie supporter—will be relegated to a secondary role.

It is estimated that roughly 80% of the domestic recordings released by indies or licensed to majors have benefited from FACTOR's funding.

"There [are] going to be some fundamental changes," warns Bernie Finkelstein, president of True North Records in Toronto. "Anybody who tells you what they know what's going on is either lying or [they] are far better informed than I am." FACTOR is set to expire Dec. 31 under an agreement with Canadian Heritage. The Toronto-based organization distributes funding to Canadian-owned companies and to Canadian artists, songwriters and producers.

FACTOR is funded by Canadian Heritage and contributions from Canada's radio broadcasters. The government's current annual contribution is \$7 million Canadian (\$5.9 million). Sponsorship radio broadcasters have contributed \$5 million Canadian (\$4.2 million).

"There's a lot of uncertainty because of [funding] roles being re-examined," says Earl Rosen, president of Toronto-based Marquis Records.

It is understood that Canadian Heritage will almost certainly grant FACTOR

a new agreement, but what will change is the way music industry funding in Canada is delivered.

MEC will replace the Music Enterprise Program that Heritage created in 2001 and which ended March 31, 2005. MEP was overseen by federal cultural agency Telefilm Canada and provided investment funding of \$23 million Canadian (\$19.3 million) to 13 companies.

Canadian Heritage will oversee MEC's annual funding. Some 20-30 Canadian-owned companies are expected to meet Heritage's eligibility criteria. Unlike with MEC, companies benefiting from MEC's resources will not be allowed to draw on FACTOR funds.

The strategy is "to get a bigger bang for the government's dollar," says Pierre Lalonde, Canadian Heritage director of sound recording policy and programs. "There will be more funding available for those remaining in FACTOR," he adds.

In March Heritage indicated its intent to provide the organization with a new five-year agreement, but FACTOR president Heather Ostertag says, "All we have is an agreement taking us to Dec. 31."

She adds that the organization is in the midst of "retooling" itself.

Meanwhile, several of Canada's private broadcasters, dissatisfied with their sponsorship of FACTOR, are also seeking changes at the organization. Some suggest merging it with Radio Star Maker

Fund, a broadcaster initiative that supports the marketing of recordings by mainstream Canadian artists.

"FACTOR could and should be merged with Radio Star Maker," says Gary Slaight, president of Toronto-based Standard Radio.

FACTOR is sponsored voluntarily by private radio broadcasters. It is generally part of a station's "promise of performance" at licensing hearings with the Canadian Radio-television and Telecommunications Commission. Broadcasters can also opt to spend on other such programs as Radio Star Maker Fund.

FACTOR was founded in 1982 by broadcasters CHUM Ltd., Moffat Communications and Rogers Radio Broadcasting, with the Canadian Independent Record Production Assn. and the Canadian Music Publishers Assn.

Several private broadcasters note that when the federal government became involved with FACTOR in 1986, the organization moved away from providing recordings that could be aired to ensuring that all segments of the music industry were being represented. "I wish we [more CDs we could put on the radio," Slaight says.

Ostertag counters that such successful stations as Kathleen Edwards, Sam Roberts, and54-41 have benefited from FACTOR's funding.

80%

Estimated amount of Canadian indie recordings benefiting from FACTOR funding since 1982

GLOBAL BY PETER SERAFIN

HMV Japan Perseveres In Shrinking Market

TOKYO—After a 15-year presence in the Japanese market, HMV's Nippon expansion shows no sign of slackening.

The British-owned music and entertainment retailer operates 53 stores throughout the country and plans to open six more this year.

Industry executives believe HMV's resilience in what is one of the most competitive retail environments stems from its capacity to localize its service and to offer Japanese consumers a specific experience.

"HMV succeeds because it is a foreign retailer that localizes to the Japanese audience," says Giles Duke, international affairs manager at BMG Japan.

He praises HMV's exciting shopping experience, which gives its Japanese customers

the product they want by prominently featuring domestic releases.

Duke contrasts that with other foreign retailers that opened shop in Japan trying to duplicate the store environment and product line that had succeeded in their home territory.

"We're steadily clipping away to gain market share and steadily growing our business. We have a major focus on catalog—both Japanese and International product," explains Paul Dezelksky, president of HMV Japan and Asia Pacific.

He notes that the big retailers, including HMV, are getting bigger, but characterize Japan as that "lacks a single dominant player."

According to SoundScan

Japan, HMV is the country's fourth-largest music retailer, with a 7% market share. Market leader Tsutaya has 12%, followed by Shinselido and Tower Records.

Smaller chains add to the diversity; one of the largest is Disc Union, with 15 stores in Tokyo and eastern Japan.

HMV is the only foreign-owned retailer left in the world's second-largest music market. Until 2002, Tower Records Japan was a subsidiary of its California-based parent company, MTS. Then it was sold to Tokyo-based Nikko Principal Investments.

Japan, a wholly owned subsidiary of Japanese securities company Nikko Cordial.

Like its competitors, HMV

has had to contend with a contracting market. Japan's retail music market has been

slipping since 1998. Total industry-wide revenue for the first six months of 2005 is down 7% from the same period last year, reports Takeshi Imaizumi, GM of merchandising at Tower Records Japan.

Imaizumi adds that consumers here tend to spend more of their disposable income on cell phones and have different ways to consume music, such as through portable devices or online.

HMV and Tower are countering by developing stronger online presences, beefing up their Web sites and moving into the download business.

"We're always developing content for our Web site," Dezelksky says. "We're good competition for Amazon and the other general [e-commerce] sites. For customers, we're a source of information and a place to purchase."

HMV's U.K. download service is set to kick off early this month. Dezelksky says HMV Japan will follow suit, but declined to announce a launch

A focus on catalog, both domestic and international, helps HMV grow in Japan, says PAUL DEZELSKY, president of HMV Japan and Asia Pacific.



date or other specifics.

"Currently, download platforms come from Apple or other high-tech companies," Imaizumi says. "We want to get it into the form of point of view of a music software retailer."

Some label execs in Japan predict that download will ultimately complement, rather than replace, the traditional format for CDs.

"In Japan I don't think you'll find the much larger digital download rate you have in

Korea and some other Asian countries," Duke says.

Sales for HMV Asia-Pacific—which includes operations in Japan, Australia, Hong Kong and Singapore—were \$278.2 million (\$50.6 million), and operating profit was \$7 million (\$12.6 million) for the year ended April 2005. HMV does not specifically break out Japanese numbers.

"They've got a commitment to the whole of Asia," Duke says, "and are heavily committed to this country." ...

SoundScan: Entertainment Spending Up

While some lament the soft year for music sales, the overall home entertainment universe that Nielsen Entertainment tracks is up 11.1% in the first seven months of this year, and paid digital download sales is a big part of that.

The tally comes from the data of Nielsen SoundScan, Nielsen BookScan and Nielsen VideoScan. Combined U.S. sales of those three streams during the first seven months of this year totaled 1.1 billion units of music, books and video. That compares with 990 million for the same period last year.

Within that, music is the largest category, with 525 million units, or 47% of transactions. In the same time frame in 2004, music accounted for 433 million units. Rob Sisco, Nielsen Music president/Nielsen Entertainment East Coast operations COO; Mark Tindle, senior VP/GM of the West Coast for Nielsen Entertainment's Music Division; and Chris Mutuore, director of retail relations and research services for Nielsen Entertainment, presented the data at the National Assn. of Record Merchants convention in San Diego last month.

The growing digital sales documented by Nielsen SoundScan save the music industry the edge. Discounting digital sales, the book industry was the leader, as its unit count comprised 40% of trans-

actions so far this year, while music was at 36% and video was at 24%. In the physical product tally for the corresponding period last year, music held the lead with 40%, versus the book segment's 37% and video's 23%.

Nielsen also broke out sales for the holiday selling season by looking at scans that occurred in December 2004. Of the 359 million total scans Nielsen Entertainment counted in that month, the music industry rang up 149.7 million, or 41% of the total; the book industry took 32%; and the video business had 27%.

Of those three categories, it is the music business that counts on December sales the most. That month contributed 22.5% of all 2004 music sales. By contrast, home video got 21% of its sales from that month, and books only took 16.8% of its annual count.

Nielsen Entertainment has tracked music sales trends since 1991. Its data from 1996 shows that CD album sales peaked in 2001 with 712 million units, and were down to 651 million by 2004. Usher's "Confessions" was the biggest-selling album of 2004 with nearly 8 million units scanned. That was the biggest single-year-end total for an album since "N Sync's "No Strings Attached" scanned 9.9 million in 2000.

Mutuore says that data for the last five years show that mass merchants gained 11 percentage points in market share, growing from 28% of total album sales in 2001 to 39% in 2005. Nontraditional outlets—including online stores, mail-order and 800-number/TV stores—also gained market share, growing from 3% in 2001 to 7% this year. Chain stores, which include consumer electronics retailers and book merchants, fell to 46% in 2005 from 54% in 2001. Likewise, independent merchants also lost market share this year, dropping from 14% in 2001 to 9%.

Nielsen SoundScan also broke out genre album sales from the perspective of retail stores (including chains and independents) and mass merchants. In 2005, the retail segment dominated alternative with 63% of total sales, versus the 37% mass merchants scanned. Retail also dominated jazz scans with 71%, metal with 64%, R&B with 60%, rap with 68%, classical with 68% and deep catalog with 64%. Mass merchants meanwhile dominated country with 72% of scans (versus retail's 28%), children with 76% and Latin with 62%.

In comparing genre market shares from 2005 year-to-date with the corresponding period in 2003, the biggest swings occurred in Latin, R&B and rap. The mass-merchants' market share for Latin grew from 52% in 2003. Similarly, while retail still dominates R&B and rap sales, it gave up 10 percentage points and nine percentage points, respectively, to the mass-merchant sector. ***

47%

Share of all entertainment scans that are music transactions

INDIES BY TODD MARTENS

Following Dylan's Word

Smithsonian Folkways Spins Icon's Praises Into Marketing Plan

The staffers at Smithsonian Folkways started reading Bob Dylan's autobiography "Chronicles: Volume One" as fans. By page 15, they realized they had a potential marketing tool on their hands.

Before the first chapter had come to an end, Dylan declared that Folkways was "the label I wanted to be on. That was the label that put out all the great records." Folkways acts—New Lost City Ramblers, Doc Watson, Dave Van Ronk and Woody Guthrie, among others—are mentioned throughout "Chronicles: Volume One."

It was late last year that the

Washington, D.C.-based nonprofit, along with its distributor, Ryko Distribution, began plotting its Dylan Speaks campaign. Launched in August, Dylan Speaks is an extensive catalog promotion that uses "Chronicles: Volume One" as a road map through the Smithsonian Folkways catalog.

"We're constantly looking for ways to revive interest in our catalog, so this was a natural," says Richard Burgess, director of marketing and sales for Smithsonian Folkways. "Bob Dylan was pointing right to our releases."

In 1987, the Smithsonian Institution Center for Folklife and

Cultural Heritage acquired the recordings and photos of Folkways Records, the New York label founded in 1948 by the late Moses Asch and partner Marian Dusler. Burgess says the Dylan Speaks campaign is the label's first major national promotion. The label has long shied away from such marketing maneuvers because of its limited funds as a nonprofit, and fears of looking as though it were exploiting its catalog.

"That's super-important to us," Burgess says. "We're a part of the Smithsonian, the national museum of the United States. We need to be taken seriously. At the core of it, we're an independent entity."

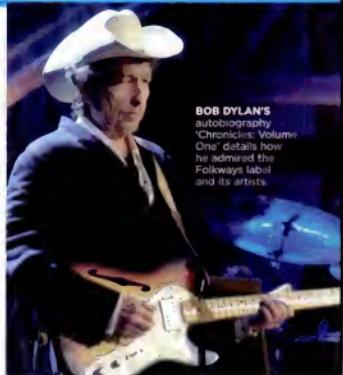
Jim Curtis, president of New York-based Ryko Distribution, says Smithsonian Folkways still needed some prodding to launch such a major promotion. With the knowledge that the Martin Scorsese-directed Dylan film "No Direction Home" would be released this year—airing on PBS Sept. 26-27—it was easier to persuade the label that "Chronicles: Volume One" could be used to turn new fans onto the Smithsonian Folkways catalog.

"We were trying to get them to do these programs, and it's not what they do," Cuomo says. "When the Dylan book came out, here was a huge opportunity, and it's not exploitative, especially when you have such a righteous crusade you want to go on."

Smithsonian Folkways and Ryko created a nine-song sampler (featuring such tracks as "Buffalo Skimmers" by Guthrie and "Pick a Bale of Cotton" by Leadbelly), which will be given away free with the purchase of any Smithsonian Folkways album. Additionally, a Dylan Speaks poster will highlight some of his quotes from "Chronicles: Volume One," and albums with artists Dylan mentions will be affixed with a sticker that contains a line from the book.

"This is to get people excited about this stuff, especially a younger generation," Cuomo says. "You need to lead them to it. In this case, Bob Dylan is leading them to it."

While Dylan's management didn't return calls, Burgess says he would not have moved forward without approval from the Dylan camp. "We're always going to stay on his right side,"



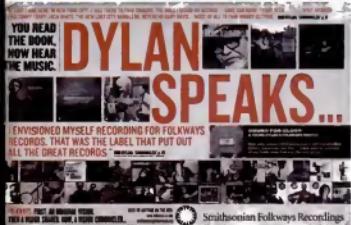
BOB DYLAN'S *autobiography, "Chronicles: Volume One"* details how he admired the Folkways label and its artists.

Burgess says.

So far, about 90 independent retailers have signed on, largely those from the Coalition of Independent Music Stores and the Alliance of Independent Media Stores. Mark Gustafson, director of radio and retail promotions for Smithsonian Folkways, says another 90 retailers, including Tower Records, will pick up the promotion in October and November.

This month, United Airlines will highlight the campaign via an in-flight station dedicated to the label and the artists Dylan cites as inspiration. Ads were purchased in such magazines as Mother Jones and Oxford American, and samplers will be distributed at the CMJ Music Marathon in New York Sept. 14-17.

"There's a large segment of the population that doesn't realize what an influence Folkways had on a number of bands that they listen to," Burgess says, citing Led Zeppelin as an example. "And from the Folkways point of view, this really carries on the folk tradition—the idea that it's an oral history and everything is passed from generation to generation." ***



Retail Track

ED CHRISTMAN echristman@billboard.com

Music, Low-Priced DVD Head For Holiday Rumble



Although record label executives say they realize they are competing against other forms of entertainment for consumer dollars, more often than not they merely give lip service to this reality. Heaven forbid they should take strategic action to confront the issue—like releasing a steady flow of records throughout the year instead of bunching them up into five weeks in the fourth quarter. Or choosing street dates in weeks when the overall entertainment software release schedule is light and retailers need help in matching last year's numbers.

Let's take Black Friday, for example. The label's idea of strategy used to be ensuring that they had a couple of superstar releases on the Tuesday before Thanksgiving. Nowadays, strategic thinking means partnering with a big-box retailer that will spend lots of money promoting those superstar releases and exchange for some form of exclusive.

Meanwhile, merchants know that come Black Friday, they will be in a free-for-all, ballis-to-the-wall, all-out advertisement brawl that undoubtedly will feature low pricing. But which products will be priced at what levels remains to be seen, and any miscalculation could prove lethal.

Consequently, each merchant takes great care in lining up the right product and pricing for that weekend's advertising, because it will set the agenda for consumers deciding where to shop for the entire holiday season. Best Buy upped the challenge—as is often the case—when it placed every single-disc title on sale at \$9.99 for the first five hours of Black Friday 2000.

By Black Friday 2003, pricing certain titles at \$9.99 for that weekend's circulars was a given for all merchants. Still, most were singed that year by Circuit City's daylong \$9.99 sale price for all of its CDs. That ultimately proved too hot to handle for even Circuit City itself, according to label feedback at the time. But 2003 also saw the



Reduced prices for movies like the "Harry Potter" series have music retailers worried.

debut of the low-priced DVD player as the featured loss leader among home entertainment software merchants.

Last year, DVD players were still in the advertising limelight. But Universal Music Group's innovative yet controversial JumpStar initiative helped put them back on the front of the circulars, as Circuit City and Best Buy debuted both \$7.99 and \$9.99 album prices for the holidays.

All of which brings us to this year's holiday season.

Most merchants don't like to tip their hands until the Black Friday advertising hits the street. So it is unclear what each will offer. But we can guess that Wal-Mart will feature its exclusive *Garth Brooks* boxed set (Billboard, Aug. 27).

Music retailers were already concerned about this holiday season because of Microsoft's upcoming release of *Xbox 360*, which is expected to diminish music sales. But at the National Assoc. of Recording Merchandisers' confab Aug. 11-14, merchants were voicing a new worry:

Two weeks earlier, Warner Home Video had been the talk of the Video Software Dealers Assn. convention with a pricing initiative that could have harmful implications for music this holiday season.

According to retail sources, WHV revealed a Black Fri-

day/Boxing Day program that will cut the cost on some blockbuster catalog—including the "Harry Potter" movies and the trilogy "The Lord of the Rings." The wholesale cost for these \$19.99 list-priced titles would be reduced from about \$11 to \$7. Plus, another 100 hit movies list-priced at \$14.99 would be cut from about \$8 wholesale to \$4. And boxed sets like "The O.C.—The Complete First Season" will be available for about \$16 wholesale instead of \$25.

The move will distinguish WHV titles for the holiday season. One major-label distribution executive said that he heard about the campaign from practically every account he met with at NARM.

"Retailers are pleased," the executive said. "They are afraid that they won't be able to make any money on movies, because the big boxes will jump on [the WHV program] and sell hit movies priced at \$5.99 and \$8.99. Also, they are worried [about] how it will impact CD album sales."

One retail executive describes the WHV initiative as an "extreme jumpstart" that will put pressure on CD pricing as well.

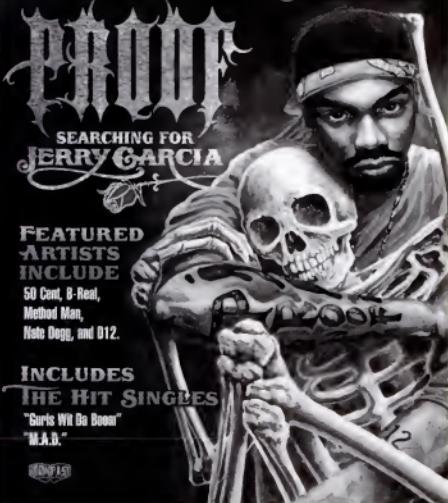
Universal Home Video jumped on the bandwagon with a point-of-sale rebate program for the Black Friday weekend, another merchant says.

In dropping their prices, video companies are asking retailers for placement that could squeeze music from prime real estate, another chain merchant says. Like other retailers, he believes the movie titles will affect the value equation for all merchandise, not just music.

Other merchants are worried that the home video pricing initiatives will do more than hurt CDs; they say such programs could come back to haunt the movie business too.

"This is the crème de la crème of the catalog," one merchant says. "Once you start to sell these types of movies at \$7.99 and \$9.99, what is the next price point you have to use to further stimulate sales?"

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UpFront



The Indies

TODD MARTENS tmartens@billboard.com

Lady Sovereign Prefers Chocolate For Her Debut

Next-big-things status seems to be granted almost yearly to at least one U.K.-based hip-hop artist, from Ms. Dynamite to Dizzee Rascal to M.I.A. Next up is Lady Sovereign, whose single "9 o'5" has become a top 40 hit on U.K. charts.

The 19-year-old's electronic-based slice-of-life rap was released overseas by Island, and her U.S. debut is scheduled for November from Chicago-based independent Chocolate Industries (home to popular underground rapper Diverse). It may be a brief independent stop for the artist, who has a debut album nearly in the can that features production from Basement Jaxx—with whom she has been performing live. Lady Sovereign is booked by Little Big Man.

Chocolate is slated to issue an eight-track EP that contains a bonus DVD Nov. 15. The EP will feature her first single, "Random," and two remixes of the track.

The label, distributed by Chicago's Southern Records, is planning an initial shipment of 10,000 copies. Look for features in Fader and Black Book to fuel the hipster hype. According to the artist's blog, she has been taking meetings with the likes of Jay-Z and Usher in the hopes of landing a long-term U.S. home. She's due back in the States this fall to finish her debut and play some showcases.

Next U.K. single, "Hoodie," arrives Nov. 7.

HAIL GRUNGE: Newly launched independent Livewire Recordings has struck a nonexclusive agreement with Fontana Distribution, the independent distribution arm of Universal Music Group. First up is the Sept. 27 full-length debut from singer/song-

writer Ashton Allen. Following that will be a 20-track compilation that celebrates the early days of grunge.

Artists include Green River ("Come On Down"), Screaming Trees ("Orange Airplane"), Mudhoney ("In 'n Out of Grace") and the Gits ("Second Skin"). Five of the songs come courtesy of Seattle-based Sub Pop. Livewire label head Colin Cobb (formerly president of Mad Hype) is seeking a nontraditional outlet for the collection.

Right now it's scheduled with Fontana, but I'd love to do an exclusive with someone else, like Starbucks or Seattle's Best or something, at least for a few months," Cobb says. "We haven't really begun even talking to people, but we'd love to attach it to someone who was around at the time."

ETC.: Chapel Hill, N.C.-based Merge will shoot for its first appearance on one of the Billboard singles charts this holiday season with the release of Spoon's "Sister Jack." The four-song CD single, due Nov. 8, will feature a remix and a previously unreleased song, as well as the video for the single. ... In October, San Francisco-based Fat Wreck Chords will deliver an anthology from smoky pop-punk act Screeching Weasel, which recorded for Lookout Records for much of its career. Liner notes were compiled by leader Ben Weasel. Fans can go to his blog (benweasel.com) for a glimpse of Weasel's "self-rejected" notes—highlighting a bit of his pride reflecting on what it was like opening for Green Day in 1995 and coming of age on the opposite end of the multimillion-selling act. ...



Will Lady
SOVEREIGN rule? The
U.K.'s hot new rapper
will make her U.S.
debut in November on
Chicago's Chocolate
Industries label.

MOBILE BY ANTONY BRUNO

BITS & BRIEFS

SIRIUS ON THE MOVE

Sirius Satellite Radio has stepped up to the portable plate. The company introduced a wearable satellite radio that can capture and store 50 hours of satellite programming while connected to a docking station, then replay the programming later.

The device does not have a direct satellite link. Sirius subscribers can program it to record scheduled shows, set it to automatically record their three most-listened-to channels or record on demand. In addition, users can transfer MP3 or WMA files.

The portable Sirius radio is expected to hit retail this October for \$360.

PSP UPGRADE SHOWS WIRELESS AMBITIONS

Sony Electronics has issued the long-awaited upgrade to its PlayStation Portable video-game and media player. The upgrade includes an Internet browser that allows users to access the Web from Wi-Fi hot

spots, as well as support for MPEG4 video and AAC and WAV audio formats.

These additions are seen as necessary steps toward wireless purchasing and downloading capabilities for PSP devices. Sony is expected to feature wireless support for PSP-related downloads in its relaunched Connect online music store.

SURVEY: MOBILE MUSIC HAS ITS LIMITS

A recent study by Parks Associates indicates that mobile subscription services like Rhapsody and Napster may have to drop their prices to less than \$10 per month to attract a significant number of customers.

The research firm found that 41% of respondents to its survey said they were unwilling to spend more than \$10 per month on such a service. Rhapsody and Napster each charge \$15 per month for a portable subscription, while newcomer Yahoo has a \$6 monthly rate.

HOT RINGTONES

Source: Nielsen Mobile

SONG	ARTIST	LIST	WEEK	NUMBER	TITLE
WE BELONG TOGETHER	SHAKIR	1	2	17	WE BELONG TOGETHER
LET ME HOLD YOU	BRYAN THTTUMA/SHAKIR	2	1	7	LET ME HOLD YOU
BACK THEN	SHAKIR	3	13	13	BACK THEN
JUST A LITTLE BIT	SHAKIR	4	21	21	JUST A LITTLE BIT
GO	SHAKIR	5	10	5	GO
GO BIGGER	KARL WEST/FLUTTERBEE/JAMIE FOX	6	5	7	GO BIGGER
DON'T CHA	SHAKIR	7	5	7	DON'T CHA
SHAKIR FEATURING JUSTIN BIEBER	SHAKIR	8	1	46	SHAKIR FEATURING JUSTIN BIEBER
SUPER MARIO BROTHERS THEME	KARL WEST	9	6	21	SUPER MARIO BROTHERS THEME
WAIT (THE WHISPER SONG)	KARL WEST	10	1	1	WAIT (THE WHISPER SONG)
SHAKE IT OFF	KARL WEST	11	1	1	SHAKE IT OFF

Shakira's "Shake It Off" becomes the first title by a female solo artist to debut in the top 10. "Shake It Off" more than quadruples in download with an increase of 14,000.

10	7	6	PON DE REPLAY
11	9	3	SUGAR, WE'RE GOIN' DOWN
12	12	46	HALLOWEEN
13	11	1	GIVE ME THAT
14	13	7	GRIND WITH ME
15	14	13	LA TORTURA
16	15	29	SHAKIR FEATURING ALEXANDER SANZ
17	16	5	MUST BE NICE
18	17	12	STILL TIPPIN'
19	18	12	MIKE JONES FEATURING SLIM THUG & PAUL WALL
20	17	11	CATER 2 U
			SHAKIR FEATURING ALEXANDER SANZ
20	20	4	GET IT POPPIN'

Source: Nielsen Mobile

TOURING BY RAY WADDELL

AOL Taps Secondary Seats

Creates All-In-One Market With TicketsNow and Stub Hub

AOL has upped the ante in the secondary ticket market by adding TicketsNow to the newly formed AOL Ticket Marketplace. The Ticket Marketplace is available at aolcityguide.com.

AOL entered the ticketing game in July 2001 through a relationship with Ticketmaster. AOL remains in the primary business through AOL Tickets product, with five primary partners including Ticketmaster and tickets.com.

AOL moved into the secondary market in late 2003 in a promotional relationship with StubHub for auctions and special events. The evolution of AOL's secondary ticketing profile led to the launch of the Ticket Marketplace pages in mid-August.

Combining the ticket inventories of ticketsnow.com with StubHub makes AOL the de facto leader in the open market of secondary tickets—those available for resale by the consumer.

StubHub and TicketsNow retain their own Web presence, and can and do partner with other online portals. But the AOL connection will surely provide juice aplenty to move tickets for both companies. AOL takes an undisclosed percentage of every ticket sold.

"We have integrated ticketing horizontally across all of AOL, so we're talking about an audience of 110 million," says Geno Yoham, executive director of AOL Tickets and CityGuide. "If you're listening to AOL Radio playing a Rolling Stones song, if there's tickets available we surface a link to buy tickets right within the player."

The secondary ticket inventory is blended so that "the consumer doesn't know whether his ticket comes from TicketsNow or StubHub until he actually purchases the ticket," Yoham explains. "We [also] blend inventory for all our primary partners. You just search for the event, the performer or the sporting team, and we surface those tickets up."

AOL's distribution capabilities were a key consideration in TicketsNow coming on board, according to Kenneth Dotson, chief marketing officer for TicketsNow. "AOL has a very large and loyal audience, and access to that audience was important," he says. "Also . . . we knew a partnership with AOL would create greater awareness of the secondary ticket market and also provide a seal of approval for both the industry and TicketsNow."

MASSIVE INVENTORY

The AOL Ticket Marketplace makes AOL's Ticket Center—where offers tickets to more than 40,000 events at some 6,000 venues—an even more comprehensive online resource.

In assembling its ticketing product, AOL has managed the daunting task of bringing normally fierce competitors in primary and secondary ticketing into the same online "store."

"Our first challenge when we built AOL tickets was putting together competitors in the primary space," Yoham says. "They saw the value, and they worked with us to make that happen."

AOL faced perhaps an even bigger challenge in tackling the secondary sector, as StubHub and

TicketsNow compete fiercely with a watchful primary market as well as each other.

"It took some doing, not only with them but with our primary partners, because as you go searching for events on the same page but on different paths, you have primary ticketing opportunities and secondary opportunities," Yoham says. "So we not only had to go through the challenge of the individual secondary partners, but



also the challenge of explaining the value to our primary partners, and they were very helpful to get us through. It did take quite a bit of negotiation and discussion."

Blending inventories with a competitor offers consumers a choice, Dotson says, which is always good. "Having choices will make AOL's Ticket Marketplace more valuable for consumers, and the more valuable the marketplace is, the more consumers will want to go there repeatedly," he adds.

The secondary ticket market is not always regarded favorably by the primary concert business, particularly when tickets are sold for greater than face value (*Billboard*, July 16).

Some promoters, artists and venues maintain that ticket resellers are profiting from an event to which they don't contribute; secondary ticket market proponents say they help move ticket inventory and satisfy demand.

"It's a tough discussion," Yoham says. He thinks it is just a matter of time until the industry at large completely accepts the secondary marketplace.

"Here at AOL, our prime directive is the best consumer experience; that's what we start all of our discussions with," Yoham says. "And primary was just not enough. When tickets were sold out or there were those that wanted certain price points and premium seating, we just didn't have an offering for them, and we were determined to have that."

According to Yoham, increased revenues for all parties are possible via the secondary market, which he describes as a "market-priced commodity" compared with the "market-predicted commodity" that is primary ticketing.

"The primary partners will have a lot to benefit from the secondary space because it helps them to price their next round of shows, if not their current round of shows," Yoham says. ****

TOURING BY JILL KIPNIS

Buffett's Ballpark Shows Hit Home Runs

Though fewer artists have been playing stadium dates in the last decade, Jimmy Buffett has two major stadium stops on his current tour, called A Salty Piece of Land.

The dates are firsts for Citizens Bank Park in Philadelphia and famed Wrigley Field in Chicago. Neither stadium has ever hosted a concert.

All four of Buffett's stadium stops—Aug. 25 and 27 in Philadelphia and Sept. 4-5 in Chicago—sold out, proving that the right artist can attract 40,000 concertgoers per night even with high-end ticket prices.

In Chicago, for example, tickets cost \$90 or \$100 each.

"We thought if we would ever do a concert, Jimmy should come first, because he's been here as a fan and has done philanthropic things for Cubs charities," says Andy McPhail, president/CEO of

the Chicago Cubs.

Joe Giles, director of business development for the Philadelphia Phillies, expects the Buffett shows to be the first of many concerts for Citizens Bank Park, which opened last year. But he admits, "It's tricky to host concerts, due to the team's schedule."

He adds that few artists can draw a large enough crowd, and names the Rolling Stones and U2 as other acts he would seek out.

The Rolling Stones opened their latest tour Aug. 21 at Fenway Park in Boston. U2 did not play stadiums on its 2005 U.S. tour.

Cirque du Soleil's local promoters are involved in both Buffett shows: Larry Magid of Electric Factory was in charge of the Philadelphia dates, and Scott Gelman of Elevated Concerts is handling the Chicago stops.

Gelman says the Cubs organization did its homework before deciding whether to host these shows by visiting Buffett's Fenway Park concerts last year. Those two dates grossed \$5.6 million combined and were attended by more than 67,000, according to Billboard Boxscore.

The four dates from A Salty Piece of Land that have been reported to Billboard Boxscore grossed a total of \$7.8 million.

Buffett's current album, 2004's "License to Chill" (*Mermaid/RCA*), debuted at No. 1 on the Billboard 200 and has sold 1.4 million units, according to Nielsen SoundScan.

Gelman notes that stadium shows are more expensive to produce than amphitheater dates because a stage, sound and lighting all have to be brought into the venue.

"That added cost can be a factor with ticket prices," he notes. "But Jimmy is one of the very few acts that sell out and consistently can play the same markets every year."

Gelman took advantage of the shows being a first for Wrigley Field in his promotion campaign, which included ads in newspapers and radio. "We had to educate the audience about what seats were available and where the stage would be," he explains.

A city ordinance had to be passed to allow the Wrigley Field shows to go forward.

As a concession, MacPhail says, the Cubs agreed to not hold a concert in 2006, and to reduce the number of night games next year by one.

Citizen Bank Park's lease includes a provision allowing it to host a few concerts per year, according to Giles.

Giles' largest concern was for the playing field itself, which held chairs for 10,000 guests. About 30,000 sat in the stands.

"We put up a field covering system, and then put the chairs on," he explains.

Each organization offered tickets to its season ticket-holders first, though prices were the same as those offered to the general public.

The full Buffett tour is booked by Howard Rose of the Howard Rose Agency.

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On The Road

RAY WADDELL rwaddell@billboard.com

'Iron Maidens' Square Off In Ozzfest Brouaha

One certainly couldn't call this year's Ozzfest boring. The 10th edition of the venerable headbanger extravaganza, which joins Vans Warped Tour as the most successful touring festivals of all time, has earned its share of headlines, well above and beyond the talent onstage. First, Ozzy Osbourne, who has had some vocal issues on this year's tour, announces Aug. 12 that this would be his last year headlining Ozzfest—a tidbit that was rumored before the tour ever started.

Then Sharon released an "open letter" to Metal-Swamp Aug. 25 that states, among other things, that "not only is Ozzy the headliner, but he is also the man who is paying your band \$185,000 a night."

Surprisingly, Sharon also admits to being behind cutting

fans have, uh, strong opinions, and Iron Maiden has a rabid fan base.

As entertaining as all of this has been, the Ozzfest jugernaut cannot be underestimated. Ozzfest has become the top-grossing festival tour, at more than \$172 million from 24 shows that have drawn 4.2 million headbangers, according to producer Clear and a crowded hard rock summer, Ozzfest still reigns supreme, averaging about \$80,000 more than and more than 18,000 in attendance, according to numbers reported to Billboard Boxscore.



"Not only is Ozzy the headliner, he is the man paying your band \$185,000 a night."

—SHARON OSBOURNE to BRUCE DICKINSON

Calif... when the dicey relationship between Ozzy and wife/manager Sharon Osbourne and metal stalwarts Iron Maiden came to a head during Maiden's final performance on the tour (billboard.com, Aug. 22).

The onstage saga has been well-charicotted online and in print, so suffice it to say that Maiden's parting from the tour (to be replaced, as had been planned at the tour's start, by Velvet Revolver for the final few dates) was far from smooth.

Debris throwing, egg pelting and mysterious "power outages" during Maiden's set took place before the largest audience of the tour.

The following week, Sharon

Maiden's sound during the performance. She explains the move in part by saying, "Was Dickinson so naive to think that I was going to let him get away with talking shit about my family right after night? I don't think he realizes who he's dealing with." She signs off as the iron Maiden.

Meanwhile, metal fans have bashed and thrashed the whole incident out ad nauseum in chatrooms and on sites like blabbermouth.com. These

Sharon and her Ozzfest partners in CCMG (headed by senior VP Jane Holman) and Creative Artists Agency have proven they are quite capable of putting together a mind-blowing metal package for years to come. The Iron Maiden debacle is a nuisance at best when compared with the possibility of an Ozzfest without Ozzy. Who else could moon the audience with such grace and aplomb?

Of course, nobody involved is talking right now, and it's easy to understand why. But it is quite possible that when Ozzfest '05 grinds to a halt Sept. 4 at the Sound Advice Amphitheater in West Palm Beach, Fla., it closes the curtain on one of the most creative, badass touring machines that ever has rolled down the highway. Viva Ozzfest! Up the irons! ***



Iron Maiden's BRUCE DICKINSON was a target for debris at the band's final Ozzfest show.

22 | SEPTEMBER 10, 2004

BOXSCORE Concert Grosses

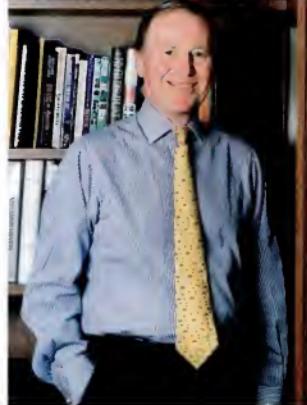
GROSS		ARTIST(S)	Attendance	Promoter
1	\$3,096,475	George Strait, Alan Jackson	59,760	House of Blues Concerts
2	\$1,924,480	The Script, George Strait, Alan Jackson	9,415	Aiken Promotions
3	\$1,220,054	Sheryl Lee, Alan Jackson	6,105	Aiken Promotions
4	\$869,000	The Script, George Strait, Alan Jackson	22,000	House of Blues Concerts
5	\$645,564	RHCP, Tom Petty, Alan Jackson	19,350	Nederlander
6	\$470,380	RHCP, Alan Jackson	11,084	AEG Live
7	\$468,552	Joe Van Arsdale, Orfehot, Alan Jackson	10,284	AEG Live
8	\$468,301	Paula Cole, Alan Jackson, George Strait, Alan Jackson	18,093	Bekin Productions
9	\$467,567	Paula Cole, Alan Jackson, George Strait, Alan Jackson	10,524	AEG Live, JAM Productions
10	\$463,920	Bruce Springsteen	5,594	Frank Productions
11	\$460,610	Bruce Springsteen	5,573	The Cellar Door Cos.
12	\$457,731	Meat Loaf, Johnny Lives	5,431	House of Blues Concerts
13	\$452,887	Jill Scott, Queen Latifah, ERYKAH BADU, FLOETRY	7,500	Ron Detarzi Presents
14	\$452,662	American Idols Live	10,459	Ellevated Concerts
15	\$447,746	RASCAL FLATTS, BLAKE SHELTON, KEITH ANDERSON	12,229	In-house, Clear Channel Entertainment
16	\$440,369	Sheryl Lee, Alan Jackson	9,687	AEG Live
17	\$439,771	COLDPLAY, BLACK MOUNTAIN	14,663	Seikin Productions
18	\$437,889	BRAD PASLEY, SARA EVANS	10,020	In-house
19	\$431,963	3 DOORS DOWN, STAIN'D, BREAKING BENJAMIN, NO ADDRESS	14,068	Electric Factory Concerts
20	\$429,621	MOTLEY CRUE, SUM 41, THE EXIES, SILVERTIDE	13,194	Clear Channel Entertainment
21	\$422,479	JAMES TAYLOR	15,073	The Cellar Door Cos.
22	\$428,705	AMERICAN IDOLS LIVE	9,654	AEG Live
23	\$423,058	AVRIL LAVIGNE, BUTCH WALKER	10,969	Clear Channel Entertainment
24	\$423,023	DESTINY'S CHILD, MARIO, AMERIE, TYRA	6,867	Tea Party Concerts
25	\$420,945	DURAN DURAN, DRAGONETTE	10,097	Ron Detarzi Presents
26	\$413,854	SISTEN A DOWN, THE HARS VOLTA, BAD ACID TRIP	12,349	Avatar Attractions, Venus Entertainment
27	\$407,993	3 DOORS DOWN, STAIN'D, BREAKING BENJAMIN, NO ADDRESS	12,901	The Cedar Door Cos.
28	\$406,153	AMERICAN IDOLS LIVE	9,510	AEG Live, Fantasma Productions
29	\$405,255	JAMES TAYLOR	10,689	Susanna Concerts
30	\$404,996	Verizon Wireless Music Center, HOB	12,410	AEG Live
31	\$404,317	MOTLEY CRUE, SUM 41, THE EXIES, SILVERTIDE	9,241	AEG Live
32	\$404,100	Verizon Wireless Amphitheatre, San Jose, Calif.	12,110	Avatar Attractions
33	\$403,502	3 DOORS DOWN, STAIN'D, BREAKING BENJAMIN, NO ADDRESS	11,726	Clear Channel Entertainment
34	\$403,305	AVRIL LAVIGNE, BUTCH WALKER	10,438	Clear Channel Entertainment
35	\$402,565	ERYKAH BADU, QUEEN LATIFAH, JILL SCOTT, FLOETRY	9,759	Bill Graham Presents
36	\$397,012	AMERICAN IDOLS LIVE	9,016	AEG Live

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Sharon Osbourne Photo: Kevin Mazur/WireImage.com Bruce Dickinson Photo: Tommaso Boddi/WireImage.com

BY SUSAN BUTLER

Nicholas Firth)



When Nicholas Firth talks about music publishing, the enthusiasm in his voice makes it easy to mistake him for a twenty-something entrepreneur ready to take on the world.

But it was 43 years ago that the chairman/CEO of BMG Music Publishing Worldwide started out as a management trainee for London-based Chappell Music, then owned and operated by his grandfather and great-uncle. So the best explanation for Firth's enduring passion is that he truly has a song in his heart and publishing is in his blood.

When Firth was tapped in 1987 to lead the newly formed BMG Music Publishing, the company had 12 offices around the world and held rights to the modest catalog of the RCA and Ariola labels. With Firth's dedication to diversity, the publisher formed a Nashville division in 1988. Three years later it was BMG's country music publisher of the year.

During the next six years, BMG's publishing operation expanded in Asia, Europe and South Africa while broadening its repertoire by launching a gospel music division, acquiring production music libraries and developing such artists as Beck. After a sub-publishing deal with Paramount Pictures' Famous Music and then-parent company BMG's acquisition of Zomba Music Group, BMG Music Publishing became the third-largest publisher in the world.

It's not just any executive who can take the reins of a major publishing company and guide it through more than 240 acquisitions in 15 countries. Indeed, when industry insiders banter about the names of those who might fill a top executive opening, it is not unusual to hear them say, "No, not that guy. He's not a Nick Firth."

Today, BMG Music Publishing has offices in 31 countries and controls more than 1 million copyrights, including the catalogs of B.B. King, Barry Manilow, Santana and Fleetwood Mac. Its roster of songwriters/artists includes Nelly, Justin Timberlake, Christina Aguilera, R. Kelly, Alanis Morissette and the members of Coldplay and Maroon 5.

Q: How has your company adapted to the rapidly changing industry in recent years?

A: I don't think that fundamentally the industry has changed. We have always had to license 10 or 15 different kinds of income streams. If we have to license 20 or 30 kinds, that's what we do and what we know how to do.

I can remember when I was at Chappell, we licensed a shower curtain. No one had ever licensed a shower curtain before. So we came up with a license. Our business is licensing intellectual property in numerous forms. I don't care whether it's a shower curtain or the Internet, we can find a way to do it.

The first thing we did when digital licensing came about was to set up a group within the company who was responsible for developing licensing systems and working with these companies.

Q: When new uses come into play, how do you begin to set the terms?

HIGHLIGHTS

NICHOLAS FIRTH

1964: Appointed Acuff-Rose Music GM/director in London at 22

1967: Appointed Chappell manager and PolyGram Intersong U.S.A. GM in New York

1977: Appointed Chappell International VP/GM

1987: Named Chappell International president while remaining PolyGram Music Publishing divisional VP

1987: Appointed BMG Music Publishing president

2002: Promoted to chairman

2005: Added CEO to his title

A: You start out with a new document that's never been done before, you fight it through with the other party, and by the time you've done a half a dozen of these, it suddenly becomes pretty routine.

What has become interesting is the blurring of these rights [with new uses]. When are they mechanical [rights]? When are they performances? Do new rights exist? Intelligent people can have different views on this.

Q: In terms of the global business, how big an issue is this?

A: There is nothing more important for us as a global entity than defining these rights and coming to common agreement with the users, both as to what these rights are and what the new tariffs [royalty rates] should be.

Q: Can there be consistent deals internationally?

A: What usually happens is that there are precedential deals that are struck. EMI [Music Publishing] did that with Sony BMG for ringtones, DualDiscs, etc. We have now struck a similar deal with Sony BMG, and we at this very moment are in negotiations—and have draft licenses out—with every one of the majors.

When you get a number of bilateral deals in place . . . then suddenly that becomes an industry precedent.

Internationally the major players and the major [collecting] societies are all trying to work in harmonious fashion in order to come to some kind of consistent licensing practices. It's not easy. There are a lot of global players, and to the extent that we can, we will never get anything done. There may be a lot of mistrust in the business, but I think the general [deal] terms get pretty well-known within a reasonable tolerance.

Does that mean that every country is going to have the

same rates? No, of course not . . . While it would be nice to have total consistency, we certainly never had it in the past and it's hard to see that we will in the future.

Q: How can these bilateral deals become the standard if the parties agree that the terms are confidential?

A: There is nothing to stop any record company from offering that deal to, say, the Harry Fox Agency, [which] then offers that deal to [its] publisher members.

Q: How do you know if they are the same terms?

A: We're a very small industry. If people can't work with some degree of good faith, we'll never get anything done. There may be a lot of mistrust in the business, but I think the general [deal] terms get pretty well-known within a reasonable tolerance.

Q: Is it important to have an international data standard to track uses and income?

A: It's unbelievably important. One of my pet peeves is that you can get your credit card statement and 99% of the time it's correct. If you have a charge in Thailand, it will be on your statement the next month in the U.S. Data standards in the music industry are lamentable.

Q: Should publishers be getting more involved in lobbying efforts throughout the world?

A: Oh yes, absolutely . . . We have a lot of new, heavy-weight players coming into the industry—the telecoms, the hardware companies, the Internet companies—and you also have the record industry that has been badly affected. Everybody is trying to get an advantage with respect to their rights in this new world . . . We have to defend our turf.

Q: How have you become more involved?

A: I'm on the boards of ASCAP, the National Music Publishers' Assn., and the International Music Publishers' Assn., which are very active in all the industry-related issues.

Q: What excites you when you go into work every day?

A: You can't be in the music business and not like hits. The new Coldplay album gets released and sells over a million copies in the first week. That's exciting.

I love doing acquisitions, buying catalogs and companies.

I think that my biggest buzz in terms of managing companies is developing people, seeing them [become] really good music publishers. I like to build our own management team. I'm very proud of them. . . .



Elton Talks

At the top of every hour the clock in Elton John's dressing room at Caesars Palace breaks wind. And every hour, the farting clock makes John laugh.

The British superstar has every reason to smile. His Las Vegas run, in which he alternates with Celine Dion at Caesars' 4,100-seat Colosseum, has been extended from 75 shows during a three-year period to 225 shows during a five-year span ending in 2008. Every show of "The Red Piano" has been a sellout. A U.K. tour this summer drew almost 400,000 people.

His latest musical, an adaptation of the movie "Billy Elliot," opened to largely rave reviews in London's West End, and there are talks of bringing it to Broadway.

John has wrapped "Lestat," the first musical he and longtime lyricist Bernie Taupin have written together. The play, based on Anne Rice's "Vampire Lestat" series, will debut in December at San Francisco's Curran Theater before heading to Broadway in spring 2006.

And there are plenty of other projects in the works (see story, page 26).

Much of this activity has accelerated since John sold Twenty-First Artists, his London-based management company (whose roster includes breakout artist James Blunt), to the Sanctuary Group in April for \$30.1 million (Billboard, April 16). Frank Presland and Keith Bradley, who owned Twenty-First with John, continue to oversee his business and touring affairs.

The new ingredient in John's management mix is Sanctuary Group CEO Merck Mercuriadis, who tends to the creative side of John's career. The two seem like soulmates joined by an endless enthusiasm and curiosity about music.

This two-part interview took place July 29—the 15th anniversary of his sobriety, John proudly points out—in his dressing room, and July 30 in his palatial hotel suite. John and Mercuriadis talked expansively and candidly about some surprises planned for John's upcoming 60th birthday (March 25, 2007) and their plans to return John to the top of the album charts.

They also discussed Sanctuary's current financial troubles (see story, page 26). The future of the multifaceted U.K.-based company remains uncertain, and talks with a third-party buyer

quality of the record. It has everything to do with where our industry is and what the outlets are. We're no longer on top 40 radio, we're no longer on MTV—those are formats for 13- to 14-year-old kids. Elton [has grossed] almost \$40 million in touring in the United States alone this year, yet we've only sold 300,000 records.

BB: *Where is the disconnect?*

EJ: The disconnect comes down to the audience. These people might own 10 or 15 [John] records, but they don't necessarily own the latest one because they don't know that it's out here. To connect with that audience you need to go back at them with four or five reasons to go out and buy that record. It's all about going to them directly.

BB: *Does radio fit in?*

MM: If you get radio, that's cream.

EJ: [If] Universal [records] tried to persuade [me] to do a Motown album or a standards album, and I wouldn't do it. I said [no] because I want to still write songs. I still feel as if I've got something else to offer without going down that route.

BB: *Were you insulted when they asked you?*

EJ: Yeah. I mean, it's like, "That's what you think of me, is it?"

BB: *Elton has three more albums with Universal. Merck, as a manager, how do you make sure they get the attention that Elton feels his recent releases have not gotten?*

MM: Communication. There are a lot of terrific artists at Universal. It's my responsibility to walk into that record company, to bring the infrastructure that I have, and work with everyone in a way that makes them feel like they really are a big part of the team.

BB: *Elton, was Sanctuary more appealing to you because it has offices in the United States as well as London?*

EJ: Absolutely. I haven't really had an American representative; it's all been done from England. And you have to have someone that's going to be there on a day-to-day basis. It's no good [having] someone popping over once every two or three months to

see almost the first 30 years of Elton and Bernie's [lives]. So the next studio record that we're going to make, which will come out in Elton's 60th year, is going to be called "The Captain and the Kid," and will be the sequel to "Captain Fantastic," and will cover the [last] 30 years.

BB: *Elton, are you and Bernie already working on it?*

EJ: I'm starting writing and recording it in Atlanta in January. It was Merck's idea, because he said, "You're always saying how Bernie has become the Brown Dirt Cowboy"—he lives on a ranch in Santa Ynez [Calif.]—and I'm this guy who plays concert after concert, buying art, buying photographs, living a very lavish lifestyle. I've become Captain Fantastic.

We would have been together then about 40 years by the time it comes out. One of the things I'm most proud of in my life is the relationship I've had with Bernie.

BB: *You hit No. 1 on the U.K. singles chart this summer with 2Pac's "Ghetto Gospel," which intertwines your "Indian Sunset." You later debuted at No. 4 on the same chart with "Electricity" from "Billy Elliot." In part because people could download the song when they purchased tickets to your U.K. stadium tour. How did that come about?*

MM: We created a platform for Elton fans to be able to buy the music immediately via the technology that's available for mobile phones. Elton just did a tour in the U.K. where we did 16 shows; the fans at the shows were given the opportunity to buy the new single on the spot via their mobile phone and get the download the day that it was released. We sold enough singles to people in the audience to be able to enter the charts at No. 4. We made it easy for them. All they had to do was dial it up on their mobile phone and buy it.

BB: *The download was tied into a contest, right?*

MM: They bought the download [for £1.50]. What they got with the download was the ability to enter a contest where they could win a trip to see Elton in Las Vegas.

BB: *Is that kosher, or is that a way to manipulate the charts?*

MM: Together with Universal in the U.K., we ensured that every step of the plan was approved by the Official Chart Rules Committee and was signed off by them in writing in advance.

THE VETERAN ARTIST DISCUSSES HIS LAS VEGAS RUN, THE SANCTUARY DEAL AND HIS NEW PROJECTS, INCLUDING PLANS FOR A SEQUEL TO 'CAPTAIN FANTASTIC'

BY MELINDA NEWMAN

collapsed shortly after this interview took place.

BB: *What were you looking for when you decided to sell Twenty-First Artists?*

EJ: For someone who would pay me the attention that I felt my career deserved, that understood my catalog and that I wanted to still do creative things. I was looking for someone who had the love of music that I do. [Longtime former manager] John Reid was like that at the start of my career, but it fell away. But Merck, I can honestly say, is as bonkers as I am.

BB: *Elton, how will it affect you if Sanctuary is sold?*

EJ: Because I valued Merck so much, I said, "Listen, I'm prepared to [sell] Twenty-First Artists, but if [there's a buyout of the Sanctuary Group], Merck stays with me."

BB: *Your last album, 2004's "Peacetime Road" [Rocket/Universal] received some of the best reviews of your career, and yet it only sold 300,000 in the United States, making it one of your worst performers. How frustrating is that for you?*

EJ: It is frustrating... I'm not storming around saying, "Why isn't my fucking record doing better than this?" I just had to look at it and say, "Was it a shit record?" And it wasn't, it was the best I could do. I'm 58 now, and my time in the sun, as it were, is gone. I have to accept that. Was I disappointed? Yeah, because I put my heart and soul into it.

BB: *Merck, I imagine you believe Elton's time in the sun is not done.*

MM: Not at all. "Peacetime" was a fantastic record. The fact that it only sold 300,000 records has nothing to do with the

talk to the record company from England.

BB: *Merck, when Sanctuary's midyear results came out in June, two of the areas that were called to task as underperformers were recorded music and Sanctuary Urban: two areas you're very involved with. How do you shore up those divisions and still take care of Elton properly?*

MM: My work hours are not the work hours of a normal person. And the passion that I have for the concept that is Sanctuary—which is this 360-degree company that allows you to not only be a manager and work with amazing artists like Elton, but that also allows you to have a record label that is in the urban as well as the rock business—[it's] very important to me, so I make the time to ensure that they're right.

BB: *How do you balance that with working for a publicly traded company?*

MM: Our job is to provide an environment for the artist to be able to make their best record. And then for their best work to have the time and the attention that it needs put into it in order for it to be a success. That isn't always conducive to stock-market thinking. Stock-market thinking is, "How can you possibly not be putting the record out on when you're projecting to put the record out?" I'm never going to compromise an artist to be able to meet the numbers of the stock market. In the long run, it's a false economy.

BB: *Merck, you are very focused on the next few years for Elton. What's coming up?*

MM: This year is the 30th anniversary of "Captain Fantastic and the Brown Dirt Cowboy," an autobiographical record [that] cov-

prelease purchase with fulfillment on date of release has been officially recognized by the British charts from the inception of downloading. Also, you didn't need to buy the download in order to enter the contest; they could've entered the contest for free. So that element of the audience chose to buy the download and enter the contest at the same time.

There was nothing controversial about this. We came up with the concept, and Elton's audience is big enough and powerful enough to deliver a No. 4 single without even entering the record shops. The sour grapes from those that wish they had thought of it is amusing.

EJ: It was like Prince selling his album and getting on SoundScan. It was like, "It'll happen once, but it won't happen again."

BB: *Elton, is it true you buy the new album releases every week to keep Records when you are home in Atlanta?*

EJ: I go in there at 9:30 on Tuesday morning, before it opens, before they put the fucking things [out where] I can't find them. They're all on the cart, and I can go through them, one by one, because I know what I want. It's one of my things I look forward to every week. Those guys open up and [have] a cup of coffee there now, and it's just brilliant.

BB: *Would you tour with Billy Joel again?*

EJ: Yeah, I would, because I love him dearly. My greatest wish is for Billy Joel to have a No. 1 album and get his confidence back. That would make me so happy. You know, we've never been rivals, we've always been friends. Part of my Captain Fantastic's next 30 years include Billy Joel. And it would be great to do a duet.

continued on >>>

BB: You have extended the Vegas run for "The Red Piano" show by another two years. It obviously agrees with you.

EJ: [Before Caesars] I'd never stayed the night here. I don't go out [much], but you do get star crazy. So I'll go see what's in the shops now. [John's operations manager] Bob Halley and I got chased through the mall. We were laughing so hard. Bob said, "We're being chased by 60-year-old women" and I said, "Bob, we are 60!" We have nothing but good things to say about here.

BB: You go out of your way to support new artists. Why?

EJ: The first five years of my career we played with people that were our stone cold idols, and everyone treated us so well. That's why I try and give a hand out to young people, because people did that to me. I remember phoning Fountains of Wayne when "Utopia Parkway" came out. They thought it wasn't me on the phone, but it was. I just wanted to say, "This is such a great album." It's important to let people know that.

BB: Is writing easy for you?

EJ: Yeah. I wrote 60 songs in a year [for "Peachtree Road," "Billy Elliot" and "Leslie"]. One of the songs [for "Leslie"] is called "Paris," a conversational song in three parts. It's the longest song I ever wrote to take—three-and-a-half hours. I thought I was going to go nuts. I thought I was going to have a mental breakdown.

BB: You have a sitcom in development. What can you tell us about that?

EJ: It's called "Him and Us." It's basically about the entourage around a star called Max Flash who has to put up with this bastard. Max Flash is based on me, Mick, Bowie, Rod, all these outrageously behaving rock stars.

BB: How do you find the time for all these projects?

EJ: You know, I'm 15 years sober today. That's changed my life. The energy that I used to spend doing drugs and everything, I spend doing great things, like getting up in the morning, going to Tower Records, trying to find new acts, trying to promote them. I have the most fantastic life. I really love it so much. ***

ELTON'S AGENDA: SITCOMS, SEQUELS AND MUSICALS

With deference to James Brown, Elton John may be the hardest-working man in show business. In addition to his ongoing touring schedule, here is a list of recent and upcoming projects and events:

- ✓ John and Bernie Taupin are writing a sequel to "Captain Fantastic and the Brown Dirt Cowboy" called "Captain Fantastic and the Kid." The first edition, released in 1975, covered the pair's first 30 years; the second will cover the subsequent 30 years and will come out March 20, 2007, five days before John's 60th birthday.
- ✓ John has a development deal with Touchstone Television for a sitcom about a rock star and his entourage. "Sex & the City" scribe Cindy Chupack is writing the pilot.
- ✓ John will release "Elton's Christmas Party" exclusively through Starbucks Nov. 9. The disc will include previously released holiday-themed songs from other artists, plus a new duet between John and Joss Stone. A \$2 donation from each album will go to the Elton John AIDS Foundation.
- ✓ "Billy Elliot," a musical written by John and Lee Hall, continues playing on London's West End. A Broadway opening is planned for 2006.
- ✓ "Leslie," a musical written by John and Taupin and based on Anne Rice's "Vampire Lestat" series, is scheduled to debut in December at San Francisco's Curran Theater.
- ✓ Last March, John wrote nine songs with Scissor Sisters for possible inclusion on their next album, marking the first time he had ever written in the same room with someone.
- ✓ The Society of Singers will present John with its Ella Award Oct. 10 in Los Angeles.

—Melinda Newman

AT SANCTUARY, THE HEAT IS ON TO IMPROVE PERFORMANCE

BY MELINDA NEWMAN

Having gotten in bed—businesswise—with the Sanctuary Group this year, Elton John is remarkably blasé about the company's financial woes and recent talk of a potential takeover. After all, he has seen this movie many times.

"I've been in so many buyouts. PolyGram went to Universal and [then] Vivendi," he says, with a shrug.

He adds that he was not faced when Sanctuary's disappointing six-month numbers were revealed in June.

"I'm not concerned at all," he says. "Nothing surprises me anymore."

However, Sanctuary's recent financial pangs have raised a few eyebrows.

In June, the London-based company reported that it was considering a possible buyout (*Billboard*, June 18).

That was followed by the announcement of a dip in first-half earnings (*Billboard*, July 9).

Then, on Aug. 23, the company reported that talks with a potential suitor, believed to have been Warner Music Group, were unlikely to lead to an offer at or near to the current share price (*Billboard*, Aug. 23).

Sanctuary added that talks were ongoing with other companies, but that it had increased its bank facilities to £120 million (\$16 million), while obtaining waivers and amendments to its £30 million (£4 million) of convertible loan notes.

The company's 360-degree approach—which includes management, recorded music, music and book publishing, catalog ownership, DVD and merchandising divisions—remains a model that "invariably, you feel can stand up to scrutiny," Bridgewater Securities analyst Patrick Yau says. "But [Sanctuary] hasn't been good at having cash to make it flourish."

In fact, Yau predicts that if Sanctuary "fails to generate cash in the next 12 months, I think [its creditors] will foreclose."

Sanctuary's well-publicized financial problems have not stopped acts from signing with the company, and CEO Mercuriadis stresses to *Billboard*, "We continue to sign artists across all of our divisions."

Dance act the Shapeshifters signed to the management division in June; Journey signed with the record label in August and will release a new album in October. In addition, sources say that a label deal with Tom Petty is expected to be completed soon (*Billboard*, Aug. 13). Petty's manager declined to comment; Journey's managers did not return phone calls.

John himself turned to Mercuriadis to manage the creative side of his career, after John and his partners sold their Twenty-First Artists management company to the Sanctuary Group for \$30.1 million (*Billboard*, April 16).

Yau says part of Sanctuary's appeal to acts is also a key factor in its fiscal distress: "They're paying disproportionately high advances," he says, citing Sanctuary's 2004 annual report, which listed artist advances of £14.1 million (£2.4 million), while recoupment by the label division was only £1.1 million (£21 million). This year, Yau predicts £17 million (£30.6 million) going out for advances with £10 million (£18 million) in recoupment, although Sanctuary expects a greater return.

Much of the negative focus has centered on Sanctuary Urban (which includes a label and management division), helmed by Mathew Knowles. Sanctuary Group chairman Andy Taylor singled out the urban and recorded-music divisions as particularly poor performers in the six-month results.

Mercuriadis believes Knowles did a "terrific job" managing Sanctuary clients Beyoncé and Destiny's Child, but adds, "Did Sanctuary Urban Records suffer as a result of it? Perhaps. And was the attention there to be able to get those records delivered? Maybe it was lacking attention, but that's growing pains of having made a decision to create an urban division and figure out what [it takes] to make it go forward."

Planned fourth-quarter releases from Sanctuary Urban

include titles from Earth, Wind & Fire and Ray J.

Sanctuary is implementing an annualized £7 million—£8 million (\$12.6 million—\$14.4 million) cost-reduction program. "Reducing overhead and layoffs are a component of it, and much of the exercise has already been implemented," Mercuriadis says.

Cutbacks in the New York office were believed to have affected approximately 15 staffers, while sources say that as much as 30% of Sanctuary's worldwide staff could ultimately be cut. Mercuriadis would not comment on speculation of further layoffs.

An industry source who has conducted business with Sanctuary says, "They're pretty lean as it is on the record side. The fat is in the management division; they have more acts than anyone in the business." Among the acts Sanctuary handles are breaking star James Blunt—who came to the company as part of the Twenty-First Artists purchase—Guns N' Roses, Joss Stone and Iron Maiden.

Yau compares Sanctuary to EMI before CEO Alain Levy took over in 2001 and slashed the roster and the staff by about 25% each. "EMI thought about where they were going with the company. I suspect Sanctuary needs to go through the same thing."

While Yau believes some divisions (such as the classical music portfolio or the books arms) could be sold off, he does not believe that a total sale is likely, for a damning reason: Sanctuary is unattractive to buyers.

"Private equity groups like growth, cash flow and margins, and in the case of Sanctuary, you're not getting any of those," Yau says. "Basically, the banks have bailed them out, and they should stop looking for a white knight and just get on with running their business."

Additional reporting by Lars Brandt in London and Ed Christman in New York.



MERCURIADIS

THE LATIN KIDS ARE ALRIGHT

MEXICO'S TELEVISAS IS TESTING GROUND FOR YOUNG TALENT

BY LEILA COBO

The tension was high and nerves were frazzled as music reality contest "Código F.A.M.A. Internacional" came to a close this past June.

There they were, 10 finalists who had given their all on live TV for a month. Friend against friend, lined up in an uneven row. The proten with a voice that rivaled Christina Aguilera's standard shoulder to shoulder with the pint-sized 10-year-old from Ecuador who had shown more charm than pipes.

The winner would get a recording deal with Sony BMG and a starring role on a soap opera to air on Televisa, the most powerful Spanish-language network in Mexico and the world's biggest generator of original Spanish-language programming.

Spotting and developing young musical talent is nothing new for Televisa. Dozens of them—among them Christian Castro, Lucero, Thalia and Belinda—have emerged from the network's array of contests, shows and soap operas.

But since the 2001 creation of a formal children's division—Televisa Niños—the shows have also garnered record sales in the millions and created a new generation of talent that has caught every label's eye.

And it showed at "Código F.A.M.A.," where the international heads of every major Latin label sat on the judges panel.

The hopefuls waited, and cheered erupted as the host announced the third runner-up, the second, the first—the Aguilera sing-along who quickly masked her disappointment with a brave smile.

Also left behind was the boy from Ecuador, unable to hide his disappointment. He started weeping softly, then sobbed in outright frustration as the winner was announced.

The judges chose Elizabeth Suárez to be Televisa Niños' new star. A 12-year-old Dominican beauty with emerald-green eyes, Suárez flashed smiles left and right as the others were whisked away.

It was great TV. And the hope is that it will turn into great album sales.

"It is an inexhaustible source of talent," Sony BMG VP of A&R Guillermo Gutiérrez says of the Televisa Niños machinery.

Gutiérrez has assembled a number of Televisa Niños albums, including the 2000 BMG release "Amigos por Siempre," which, according to the label, sold 250,000 copies in Mexico alone. Then there was 2002's "Cómplices al Rescate," which has sold 1.6 million worldwide, according to Gutiérrez. Each was the soundtrack to a soap opera of the same name.

The star of "Cómplices" was Belinda, a precocious teen who has since launched a solo career. Signed to Sony BMG, she has become Mexico's most successful teen export.

Gutiérrez is not the only emerging singing Televisa Niños' prides. In recent years, almost every major label has been involved in releasing Televisa Niños product.

Led by producer Rosy Ocampo, Televisa Niños was created to generate children's programming. It aims to develop talent for the long run and includes psychology, education, communication and marketing departments for its young talent.

While Televisa Niños' primary products are the successful soaps it airs daily in the profitable 4 p.m. slot, it also produces



specials, events and contests. Most successful has been "Código F.A.M.A.," a reality show franchise in the manner of "Operación Triunfo" and "American Idol."

"Código F.A.M.A.," auditions more than 40,000 hopefuls throughout Mexico. Finalists are sequestered for months in a Televisa house, where cameras follow their every step as they take voice lessons and learn the ABC's of performance, including stage presence, makeup and dictation.

To date, there have been three installments of "Código F.A.M.A." for Mexico—a fourth is in the works—plus the new international version, featuring contestants from 22 countries.

With "Código F.A.M.A. Internacional," labels see an expanded opportunity for talent development throughout the Latin region. "It's very difficult to look for artists country by country," says Marco Bisi, president/CEO of EMI Music Latin America. "The scouting these TV shows do is healthy for everybody. Our feeling when we were there was, we were looking for the big future, the next Shakira."

The "Código F.A.M.A." effect is felt long after the episodes end. Winning children go on to play parts in Televisa's child-focused soaps and sing on those show's soundtracks. The soundtracks, in turn, are licensed to different labels, which fund production, marketing and promotion.

Prolonged TV exposure, coupled with consistently good musical product, has ensured strong sales through the years. "With the sales we've gotten, labels know that a Rosy [Ocampo] soap is liquid gold," says Televisa Niños' musical director Alejandro Arábo, who composes and produces most of the Televisa albums.

Arábo (brother of Latin Recording Academy president Gabriel Arábo) works closely with Ocampo as each soap's story line is developed. In each case, there is a "gang" of kids who

"Código F.A.M.A. Internacional" winner Elizabeth Suárez, above, could be the next star generated by Televisa Niños under the guiding hand of producer Rosy Ocampo, left.

can become a musical group. And there is always a romantic angle that needs songs of love and loss.

Arábo's knack for writing age-appropriate material that appeals to many generations has led labels to recruit him to produce the solo albums by former Televisa kids.

The most recent is "Jonathan," the self-titled debut by the winner of "Código F.A.M.A. 2." Sony BMG released the album Aug. 23 in Mexico.

"I always try to keep in mind the commercial part of the production," Arábo says. "The music is fundamental in grabbing the attention of both the kids and their moms."

Sony BMG will also release the debut album by Adrians, the winner of "Código F.A.M.A. 3," who will star in Televisa's upcoming soap "Rincón de Luz."

Arábo will produce the soundtrack to "Rincón" as well as Adrians's album. Both are slated for release in early 2006.

Televisa Niños and its label partners have also found profitability when a soap is successfully exported.

"It was the best possible experience, and we are looking for new ways to work with them," says Sergio Alfonso, managing director for Warner Mexico.

Televisa Niños should also get a musical boost with the new EMI Televisa label in the United States and Televisa EMI in Mexico, which launched in July. The latter was created specifically to develop and market music from Televisa's programs. The senior VP of A&R for both labels is Adrián Posse, who, while at BMG, signed Belinda and Martín Ríos, another Televisa alumnus.

Other Mexican labels are confident there is enough Televisa Niños product to spread around.

"The Mexican children's market hasn't been fully taken advantage of," Gutiérrez says, noting that 75% of Mexico's population is under the age of 25. "The potential is enormous."

BREAKING

AFTER A MILLION-SELLING DEBUT, CASTING CROWNS ARE CONTENT TO TARGET CHURCH AUDIENCE

BY DEBORAH EVANS PRICE

THE MOLD

NASHVILLE—Every once in a while there's a success story that defies the odds, overcomes obstacles, slays skeptics and rises from obscurity to top the charts. In today's Christian music community, it is Casting Crown's.

The septet from Georgia burst onto the scene in fall 2003 with its self-titled Beach Street/Reunion Records debut. The album sold more than 1 million copies, according to Nielsen SoundScan, and spawned three hits: "If We Are the Body," "Who Am I" (a Billboard Hot Christian Songs chart-topper for six weeks) and "Voice of Truth," which camped out at No. 1 for an amazing 14 weeks. "Live From Atlanta," a 2004 CD/DVD release, scanned 103,000.

With the Aug. 30 arrival of Casting Crown's sophomore set, "Lifesong," the industry is asking: "Can they do it again?"

Early indications are good. The title track zoomed up the charts as the lead single, and is currently No. 2 on Hot Christian Songs and Hot Christian AC Singles.

"I don't hear any sophomore jinx," says Terry Hemmings, president/CEO of Provident Music Group, the Christian arm of Sony BMG that includes the Essential and Reunion labels. "There was tremendous demand for new music from Casting Crown's ... from the radio, listeners and the retail market."

Casting Crown's frontman/principal songwriter Mark Hall admits such expectations made him "a little worried" about the new project. But he got a great boost from artist friends Steven Curtis Chapman and Third Day's Mac Powell, who advised, "Say what God wants you to say. Don't worry about if this is going to do OK or if people are going to like it."

To say that people liked the first album is an understatement. Casting Crown's—the Gospel Music Assn.'s reigning group of the year—is the most successful debut act in the Christian industry. Several factors have set them apart from their peers. Unlike many Christian bands, Casting Crown's have no desire to score a mainstream radio hit. Their music squarely targets the church audience, and the support of that flock has been enough to propel the group's

debut to platinum.

In fact, unlike most big-selling Christian acts, Casting Crown's have not had any exposure on mainstream radio. Their success appears to demonstrate the buying power of Christian music fans.

"That's a lot of sales to a very specific consumer channel," Hemmings says. "There's a lot of people out there that maybe we've underestimated before as consumers."

BREAKING THE RULES

Casting Crown's began in 1999 as a worship band in Daytona Beach, Fla. After two years, Hall, Juan DeVevo (guitar/vocals), Melodee DeVevo (Juan's wife, who contributes violin/vocals) and Hector Cervantes (guitar/vocals) relocated to Eagle's Landing First Baptist Church in McDonough, Ga. There they were joined by Chris Huffmire (bass), Andy Williams (drums) and Megan Garrett (keyboards/accordion/vocals).

Hall has served as a youth pastor for 15 years and regularly has 400 young people at his Wednesday-night service. Casting Crown's schedule is arranged to accommodate members' church commitments.

The band was discovered by Mark Miller, frontman for veteran country outfit Sawyer Brown, who signed them to his Beach Street Records, a Reunion imprint. "God has given him this incredible gift," Miller says of Hall. "I told Mark: 'You just figure out what it is you want to say, and we'll make a record.'"

Miller played Casting Crown for Hemmings, who was about to take the helm at Provident Music Group. The band became one of his first priorities, and he was outspoken in predicting its success. Some thought Hemmings—who had stepped away from the industry for a few years—had been out of it too long to be realistic about Casting Crown's chances. Others thought he was plain crazy. After all, there were seven members in the band. They had never toured. They were being produced by a country artist with no track record in the Christian industry. (Chapman co-produced the first set with Miller, and his involvement added clout in

the Christian community.)

"While I was a huge fan of what I was hearing, I wasn't thinking a million copies," says Dean Diehl, senior VP of marketing for Provident Label Group. "Terry kept pushing, [saying], 'We need it now. We need it now.' And I thought, 'Alright, we've got seven people in this band, and they've never been outside their church area.' So for a typical artist development, I'm thinking, 'Give me nine months here,' and he gave me four."

Diehl says the label had to fast-track the album's release. "We broke all the rules of how we typically set up artists," he recalls.

The first single, "If We Are the Body," was polarizing. In a community where most artists target the church with songs of encouragement, Hall's lyric basically threw down the gauntlet. In Christian circles, the church is known as the body of Christ. In the chorus of the single, Hall asks: "If we are the body, why aren't his arms reaching? Why aren't his hands healing? Why aren't his words teaching? And if we are the body, why aren't his feet going? Why is his love not showing them there is a way?"

Another song, "Here I Go Again," spoke of a believer making mindless conversation with a friend instead of sharing the gospel of Jesus Christ. "American Dream" challenged the cultural preoccupation with material wealth at the expense of family and relationships.

"He has a really unique way of writing those kinds of challenging lyrics without finger-pointing," Hemmings observes. "He's not hypocritical. When it's that genuine and it's based on experience ... people respond to it as a challenge in the same way that they respond to their minister's challenge on Sunday morning."

Diehl adds, "They don't just sing love songs and lullabies to the church. They are singing songs that prod the church."

BEHIND THE STAINED GLASS

For "Lifesong," Hall—whom the Gospel Music Assn. named songwriter of the year in 2004 and 2005—wrote or co-wrote every song. He also wrote more lyrics that challenge believers



on such songs as "Does Anybody Hear Her?" and "Stained Glass Masquerade." The latter song—co-written with Nichole Nordeman—asks: "Are we happy plastic people/Under shiny plastic steeples/With walls around our weakness and smiles to hide our pain/But if the invitation's open to every heart that has been broken/Maybe then we close the curtain on our stained glass masquerade."

"What I was trying to say is I don't think it bothers the world if people in church act like they don't," Hall explains. "For some reason we [as Christians] feel that we have to act like we have it all together. We're scared to show people that we struggle and that we are weak, so I guess I'm just trying to be the first in line



to say, "Hey, I'm weak. I do dumb things every day, and it would be awesome to know that I wasn't alone in this."

The band's ministry is more important to Hall than a successful music career. Diehl sees that attitude as key to Casting Crown's success. "For some people, the music is the ministry. For [Hall] the ministry creates the music. . . . That's what makes them different, and ultimately, Casting Crowns is successful because they are different."

Hall absorbed the feedback people gave him after the debut album, and it served as inspiration for much of the music on the new one. "What makes the record exceptional is this isn't just the making of a second record, this is the second record telling the story of the impact of

the first record," he says.

A few years ago, acts seeking mainstream success created a backlash among some in the Christian industry, who saw such aspirations as leaving the flock. Now the pendulum has swung the other way, and bands that do not target the mainstream are almost viewed as underachievers. At a time when such acts as Switchfoot and Relient K, which started in the Christian market, have successfully crossed over to mainstream radio, some question Casting Crown's decision not to try to reach the same audience.

Hall says his label and other artists are supportive, but acknowledges that there is a perception that "if you aren't out there impacting [nonbelievers], you aren't in ministry."

But he disagrees with this assessment and says

the church is embracing his group's position.

"That's what I think Nashville needs to see—that the church can handle our truth. At the same time, I don't want to sound like if you are not writing the way I do, that you aren't in ministry, because that's crazy too."

Diehl says a label's job is to serve the artist's intent. "If you want to reach the church, sign artists that sing to the church. If you want to reach the mainstream, sign mainstream artists."

UNLEASHING 'LIFESONG'

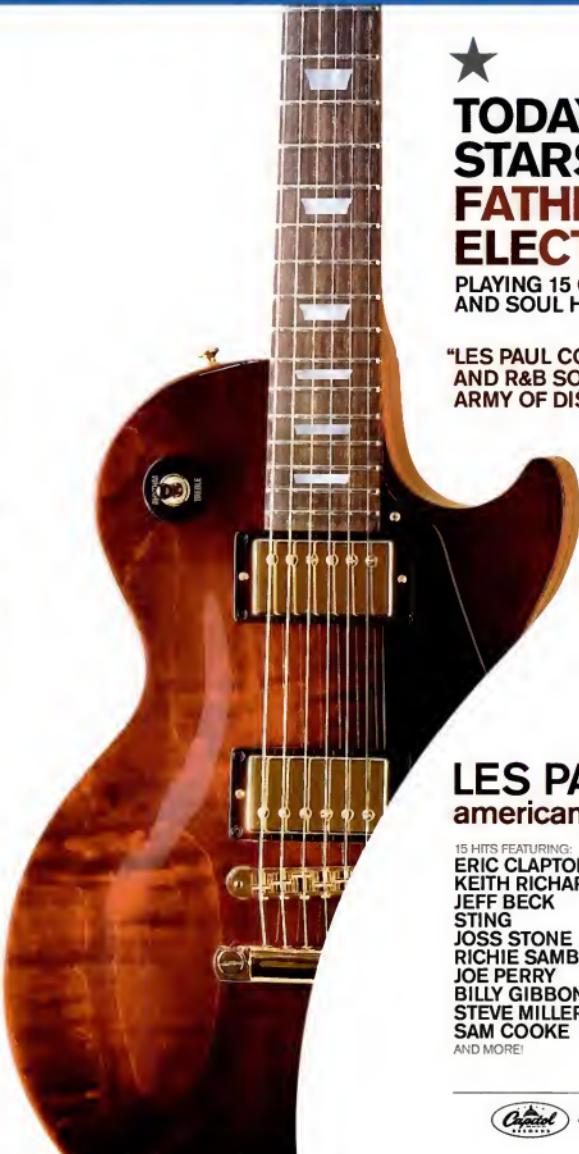
Retailers are predicting strong sales for "Lifesong." Tim Peterson, country and Christian music buyer for Trans World Entertainment, says there is a significant buzz surrounding it. "The first album sold so well, and the band has

built up their fan base with their presence on the road," he says.

The album was presold through LifeWay, Family Christian and other major Christian chains, and Henningsen says sales are strong. At radio, the label initiated "Win it before you can buy it" contests. It also organized a radio promotion asking listeners to phone in or e-mail their "life song." The promotion, Diehl says, "will give people opportunity through radio to share their stories."

Casting Crowns will be on the road this fall with Building 429 and Beach Street newcomer Josh Bates. But, as usual, the band members plan to be at Eagle's Landing First Baptist Church for nearly every service, keeping themselves plugged into the source of their life song.

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STARS

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BY JILL
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PAUL

AT 90, THE LEGENDARY GUITARIST
STILL HAS A FEW TRICKS UP HIS
SLEEVE, INCLUDING HIS FIRST
ALBUM IN ALMOST 30 YEARS

Talk about celebrating a birthday in style. Les Paul, the inventor of multitrack recording and the solid-body electric guitar that bears his name, turned 90 this year amid an array of commemorative events.

On June 7, two days before his birthday, Capitol Records released a special edition of "Les Paul With Mary Ford: The Best of the Capitol Masters," featuring Paul's 1940s and 1950s radio performances with his wife, the late Mary Ford.

On June 19, an all-star tribute concert took place at New York's Carnegie Hall. Barnes & Noble is

carrying a lavish, slipcased new book, "Les Paul: In His Own Words," from publisher and fan Russ Cochran. And Gibson Guitar will issue 12 new custom Les Paul models throughout the next year.

But the highlight of the year for Paul's admirers is Capitol's Aug. 30 release of his first album since 1978, "Les Paul & Friends: American Made World Played," a star-studded project that features new versions of classic rock and blues songs performed by such names as Hall & Oates and musicians, and features guitars, cells and trills cracked by Paul himself.

The main "mind behind" "Les Paul & Friends," producer Bob

Cutarella, says that he has been wanting to do a Paul tribute project for about 10 years.

"I thought it would be cool to have all these guys do their thing and show Les what they'd dreamed from him," Cutarella says.

Last year, Cutarella met with Phil Quarararo, president of EMI Music Marketing/executive VP of EMI Music, North America, to formulate a specific plan.

"Les Paul thinks I gave him a 90th-birthday gift by helping him to record one more studio album; I can assure you the privilege was all mine," Quarararo says. "No matter how much any of us think we've experienced

Q&A WITH LES PAUL

LES PAUL REFLECTS ON A CAREER THAT HAS SHAPED THE SOUND AND TECHNOLOGY OF POPULAR MUSIC IN AN EXCLUSIVE INTERVIEW WITH PAUL VERRA, CO-AUTHOR OF "THE ENCYCLOPEDIA OF RECORD PRODUCERS," PUBLISHED BY BILLBOARD BOOKS. READ THE INTERVIEW ONLINE AT BILLBOARD.BIZ/LESPAU.

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LES PAUL: INSTRUMENTAL TO GIBSON'S SUCCESS

BY ROBERT
DOERSCHUK

With 90 years of life experience under his belt, Les Paul can and does draw from a deep well of stories whenever the mood is right.

He is, in fact, as accomplished at spinning yarns as he is at creating revolutionary music technology and playing at the peak of pop culture.

Even so, he can be forgiven for repeating himself now and then—and apparently there's one line he has been known to toss out when the occasion arises.

It concerns an encounter with a young guitarist who caught his act one night and came up afterwards to find out just who this elder wizard was. On being introduced to "Les Paul," the kid stared disbelievingly and answered, "Wow, So, you're not a guitar—you're a person!"

No doubt there are young keyboard players who might have offered a similar response on being introduced to Bob Moog. But there's something unique about the two identities that the words "Les Paul" conjure.

Other pioneers of musical-instrument design—from Moog, Harold Rhodes and Leo Fender all the way back to Antonio Stradivari—are immortalized in the name of the companies they created.

Guitarists know that "Les Paul" has a more specific reference, to a line of guitars launched more than 50 years ago by Gibson, a company that bore its own founder's family name.

In 1952, Les Paul (the person) and Gibson (the guitar firm) were already fixtures in American music. Gibson had been in business since 1896, when Orville Gibson began building string instruments at his workshop in Kalamazoo, Mich. He sold the operation after just a few years to a group of investors who retained the name.

By the time Paul began stirring up notice as a guitarist in the 1940s—in part through a series of wartime recordings in which he was billed as Bing Crosby's accompanist—Gibson had achieved worldwide renown.

Thanks largely to in-house designer Lloyd Loar, whose contributions included the F-holes introduced on the LS arch-top guitars of the early 1920s, Gibson had a reputation for innovation as well as for the elegant appearance of its products.

This was what drew Paul to Gibson in the mid-1940s. His stature as a player earned him access to its management in 1946, when he first made his pitch for manufacturing solid-body guitars—in Paul's mind, the next logical step in that early stage of electric-guitar development.

But the time wasn't right for an industry based on the pursuit of acoustic resonance in its instruments—not yet, at least.

During the next few years, two critical developments set the stage for a second, more fruitful encounter between Paul and Gibson. First, Paul became something of a star, with his records on Capitol in the late '40s and early '50s establishing him as a hard-swinging virtuoso overflowing with revolutionary ideas about recording.

"He was instrumental in inventing sound-on-sound recording," says Tom Wheeler, former editor in chief of *Guitar Player* and author of a number of books on guitar history and design. "Even as a kid I realized that there was nothing out there like what he was doing on 'How High the Moon' or 'The World Is Still Waiting for the Sunrise.'

"Just listen to something from the same period by Perry Como or Patti Page, and it's easy to see why Paul's records were like visitations from outer space."

Equally important was the dawning of the solid-body era in 1950, when Fender introduced its flagship Telecaster guitar. This, along with Ted McCarty's installation as president of Gibson that same year, changed priorities immediately.

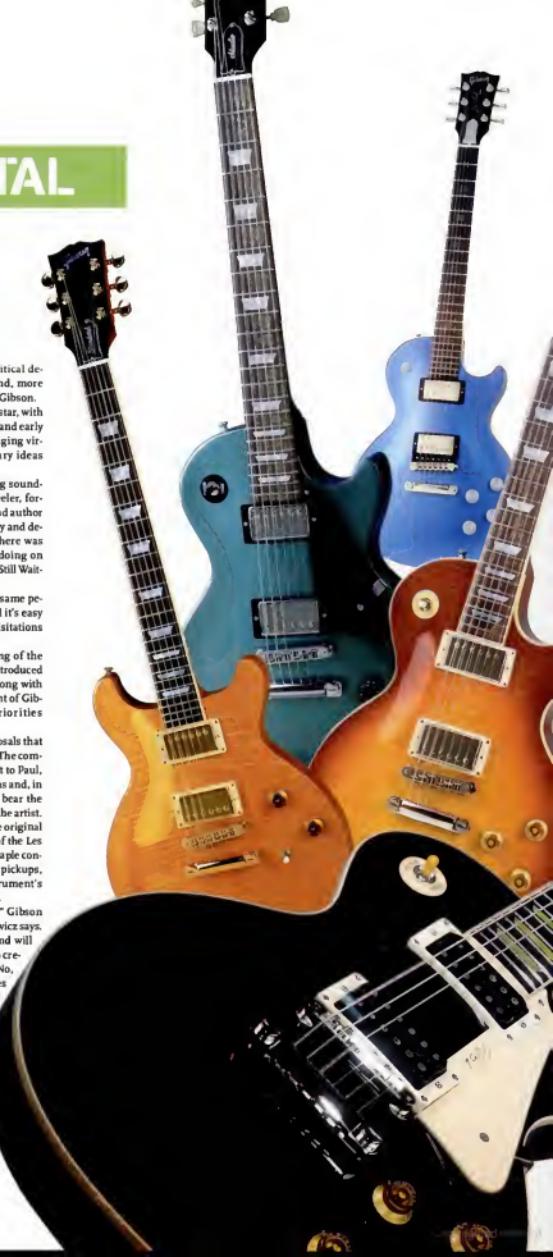
Suddenly Gibson was open to proposals that it had recently been quick to dismiss. The company came up with a prototype, gave it to Paul, incorporated several of his suggestions and, in 1952 issued the first of its guitars to bear the name—and reflect the influence—of the artist.

Through the latest variations on the original concept, the fundamental elements of the Les Paul guitar have been its mahogany/maple construction and the twin "humbucking" pickups, both of which are critical to the instrument's reputed purity and richness of sound.

"We've had hollow-body Les Pauls," Gibson Guitars president/CEO Henry Juszkiewicz says. "We've been creative with the idea and will probably continue to be. And Les is so creative that he'd be the last guy to say, 'No, man, there's only one way to do the Les Paul.' But two humbuckers and the maple/mahogany laminate: That's essential to the icon."

Though the quality of the Les Paul was evident from the start, a number of factors began to threaten the vitality of this line by the early '60s. A decline in Paul's popularity as [continued >>36](#)

From Classic and Supreme to Doubtcast and Melody Maker, Gibson's Les Paul models are used by guitarists Eric Clapton, Peter Frampton and everyone in between.



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GIBSON SUCCESS (cont.)

from >p34

a recording artist, escalating costs involved in remodeling the Gibson factory in Kalamazoo, a costly labor dispute and Paul's reportedly declining enthusiasm for some of the company's alterations in solid-body designs led Gibson to eventually suspend use of the guitarist's name.

Things began to change in the mid-'60s, when a new generation of artists, spearheaded by Eric Clapton and Michael Bloomfield, began performing and recording with Les Paul guitars.

In those days one could track down these discontinued instruments only through pawn shops or other outlets for used gear. As young fans took note, wiser heads at Gibson did too.

One such enthusiast was Dan Erlewine, now an author of a number of books on guitar maintenance and repair. In the mid-'60s, though, he was a Bloomfield freak who happened to live not far from Kalamazoo.

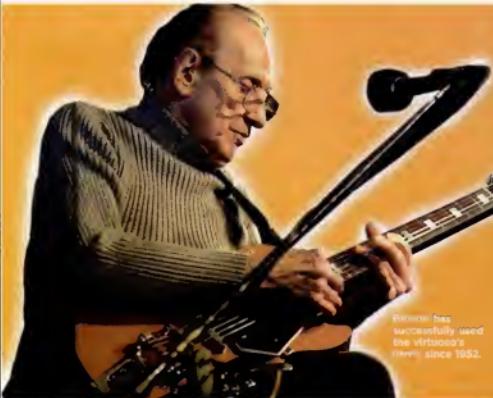
knees. It was that image that attracted me, way before I realized how different they sounded."

The same point is evident from the retail perspective, according to Dave Weiderman, artistic director for Guitar Center.

"A kid will buy a guitar because his hero plays it," he explains. "Les would be the hero to people like Eric Clapton, Jeff Beck and Jimmy Page, whereas today the hero who plays a Les Paul being an amazing player, pop artist and inventor."

Paul and Gibson renewed their association in 1968, with two new models that they unveiled at the annual National Assn. of Music Merchants trade show.

In the years that followed, corporate changes—Gibson's sale to Norlin Industries in 1969 and a somewhat painful process of transferring production from Kalamazoo to Nashville—affected



"The Les Paul was dead in the water then," he remembers. "So I talked with Ray Jude, who was head of service back then, [and asked]: 'Why don't you start making it again?' He told me, 'We threw away the mold.'

"So I went back to Herb David's Guitar Studio in Ann Arbor [Mich.] and bought this Les Paul that had been hanging on the wall there for years. It was only \$135, but nobody wanted it. Later, when I met Bloomfield, I sold it to him for \$100 plus the gold-top model he played on the 'East-West' album with the Paul Butterfield Band."

Enterprising fans throughout the Western world showed similar enthusiasm.

"As a kid I loved the Fender Stratocaster," Peter Frampton recalls. "But being a jazz/rock guy, I wanted as warm a sound as possible. That's why I went more for the Gibson and those humbucker pickups. Today I have a '61 Les Paul. It's my sound, pure and simple; that's what the Les Paul means to me."

"To be dead honest, the first thing that attracted me to the Les Paul was how it looks," says British-born Billy Robinson, currently playing with the band Camp Freddy and former Jane's Addiction/Red Hot Chili Peppers member Dave Navarro and Velvet Revolver's Matt Sorum. "I used to see pictures of Pete Townshend with a Les Paul hanging down to his

bed and did not stop the production of the Les Paul."

Then, as the last step in a process of phasing out its music operations, Norlin sold Gibson to a consortium consisting of three friends from Harvard's MBA program: Juszkiewicz, David Berryman and Gary Zebrowski.

After assuming duties as CEO, Juszkiewicz made it a priority to form a band with Paul.

"Before I had finished purchasing the company, I was in the office with the gentleman who was running it when he took a call from Les," he recalls. "After they'd talked for maybe half an hour, he hung up and looked at me and said, 'Les is just some old guy you've got to talk to at least once a year. His name is on the guitar.'

"Les probably wasn't getting respect from Gibson for quite a while," Juszkiewicz acknowledges. "But even though he is the consummate entertainer, this guitar is how his name will survive the test of time. It is, after all, a marriage of Les, who is Mr. Guitar, and Gibson's ornate appearance."

"So," Juszkiewicz concludes, "it's beautiful and an exceptionally good working instrument. That means a lot when you understand that there is a man behind the concept and that he's a musician. Suddenly the words 'Les Paul' mean a lot more."

In 2001, the Cochran brothers, Russ and Mike, gave guitar fans everywhere the limited edition book, Chet Atkins--Me and My Guitars. This limited edition of only 1200 numbered copies sold out in less than a year at \$150 per copy. Copies of this limited edition now sell on eBay for around \$300, when you can find one.



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CATCH Reggaetón FEVER

Hot artists at this year's Billboard Latin Music Awards, from left, Daddy Yankee, Ivy Queen and Pitbull.



On July 31, 2004, Daddy Yankee's "Berrio Fino" became the first reggaetón album to debut at No. 1 on the *Billboard* Top Latin Albums chart.

It was an independent album, released on Yankee's own El Cartel Records, with songs under his own publishing, Los Congri. The only major thing about it was its distributor, Universal Music & Video Distribution, and the swaggering name of the artist, which in Puerto Rican slang means "Big Daddy."

A year later, Yankee is indeed big, and reggaetón is even bigger.

As a movement, reggaetón has been bubbling under the surface for at least

10 years in Puerto Rico. There, artists have been recording and selling their albums independently, with little radio or media support until last year.

But during the past 12 months, the genre has single-handedly shaken up radio in the United States, revitalized sales of Latin music and crossed over into the mainstream. In addition, labels across the board are vying to sign and develop new talent, anticipating even further growth for the genre.

"It has served as a much-needed adrenaline shot for the business by expanding the consumer base," Univision Music Group president/CEO José Behar says. "We had lost the tropical consumer, and it had boiled down to pop and regional

By Leila Cobo

Mexican. It's exciting to see young consumers flocking to retail."

Univision is one of many labels that is expanding its urban division to accommodate a growing roster of acts that fall under not just reggaetón, but also Latin hip-hop and urban regional music.

That growth has accelerated exponentially as an increasing number of radio stations have flipped to youth-driven, urban formats in the past nine months.

At press time, 17 U.S. stations—including former English-language outlets—had flipped to rhythmic Latin formats with reggaetón-dominated playlists.

Meanwhile, reggaetón sales keep multiplying, thanks not only to airplay—which literally did not exist a year ago—but also to major distribution that has allowed such product to enter mainstream and mass-merchant accounts.

During the past six months, in any given week, three to five of the top 10 titles on the *Billboard* Top Latin Albums chart have been reggaetón.

"The genre is in the zenith of its explosion," says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, adding that the movement is not limited to the United States. "It is now awakening interest in the rest of the world."

Universal was the first ... continued >>p41

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REGGAETÓN FEVER (Cont.)

from >>p29

major to express an interest in reggaetón, signing a licensing deal in 2002 with Puerto Rico-based Nightman Records—and Universal's drive to discover new talent continues.

When sales of tropical music, a Universal stronghold, began declining in the late 1990s, the company turned to Puerto Rico to explore up-and-coming music trends.

López, who came to Universal from BMG, had seen the possibilities of reggaetón with Panamanian rapper El General, a pioneer in the genre who sold several million albums by the late 1990s.

Initially, Universal signed licensing and distribution deals through its Latin label, Universal Music Latino, and its distribution arm, UMDV, which distributes the bulk of reggaetón in the United States. Today, many reggaetón stars (including Yankee, Don Omar and Luny Tunes) are distributed and/or promoted and marketed via some kind of agreement with Universal.

But in the past year the company has also focused on directly signing and developing its own artists. In addition, earlier this year, Universal created the Machete Music label, which is dedicated to all styles of Latin urban music.

GOING SOLO

A key change in the business, Machete president Gustavo López says, is the recent emergence of artists' solo albums, as opposed to the multi-artist compilations that had dominated the reggaetón marketplace.

"Compilations are a mainstay of the business," notes López, who reports to Jesús López (no relation). "But now you're seeing the artists from these compilations coming out on their own."

Many of these acts—Héctor "El Bambino," Wisin & Yandel, Angel & Khriz— are Puerto Rican.

But now, López says, "we're seeing U.S.-based acts as well. I think now with the radio stations opening up their doors, the markets can develop

their own product and they're not so dependent on getting reggaetón product from Puerto Rico. I think we'll start to see stations supporting some reggaetón from Panama [and] Mexico."

In addition, with reggaetón going from a state of informal deals and independence to a state of contracts and major-label signings, compilations will not be quite as simple to create, as labels will be looking out for their artists' interests.

"In that, the rules of the game will change," Universal Music Latino president John Echevarria says. "The next time [Universal recording artist] Baby Rasta is asked to be on a compilation, I'll authorize the license, not him. And that will happen with all the labels."

However, Echevarria adds that compilations will remain part of reggaetón culture. "We won't block them," he notes.

But rather than concentrating on compilations, labels want to develop the acts they sign.

The next stage is, we're going to have to break an artist, and that will be the real start of the reggaetón movement," Urban Box Office CEO Adam Kidron says. Created only 18 months ago, UBO has become a strategic player in the reggaetón realm, thanks to a series of low-priced and strategically marketed CDs, including the documentary CD/DVD "Chosen Few."

"The idea is to create living Latin music that has a growing population and a natural audience in the United States." [continued >>p42](#)



Daddy Yankee, above, was a nominee for this year's Billboard award for reggaetón album of the year. The award went to Daddy Yankee.

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REGGAETÓN FEVER (Cont.)

from page 41

says Kidron, who self-distributes. "Daddy Yankee's 'Gasolina' is not enough. It's going to be artist-driven from now on, and we'll all have to learn different tricks—developing artists requires investment in touring, in their image and, more than anything, in albums and artists."

The willingness to sign and develop acts, not merely license or distribute them, opens up possibilities for new talent, who as recently as one year ago would have had to do things themselves.

"Our strategy is about artist development first and foremost," Sony BMG Norte president Kevin Lawrie says. "It's generally not about purchasing someone else's talent."

Sony BMG has a joint-venture deal with Puerto Rican indie White Lion that originated before the Sony-BMG merger. Although the label will continue to work artists who fall under that agreement, it is also seeking new acts that complement the label's expertise. (Acts that have been signed

their reggaetón acts.

Univision Records recently signed a licensing deal with Tego Music, the label created by former Perfect Image Records partner José Guadalupe and reggaetón artist Ivy Queen. Queen's upcoming album, "Flashback," will be released Sept. 27, and Univision will promote it to Latin and non-Latin buyers.

By doing so, the label ensures that the album is positioned in Latin and mainstream accounts that would normally not carry Latin product.

Another new joint venture is Wu-Tang Latino, created by label president Ray Acosta, formerly with UBO, and Wu-Tang Records.

Wu-Tang Latino's first release will be the compilation "Wu-Tang Latino: Quemando el Género," due before year's end. It will feature Wu-Tang Latino's current acts—including Los Yo Yo—who all hail from Puerto Rico or the United States and play a mix of styles within reggaetón.

"The new Latin generation wants to see artists



so far include Alexis & Fido and MRP.)

Beyond Latin labels interested in reggaetón, there is a whole other realm of non-Latin labels that are creating urban Latin departments or launching affiliate labels to focus on Latin hip-hop and reggaetón.

For example, Atlantic Records, which recently signed Tego Calderón, now has an entire staff dedicated to the Latin market that will promote and market his upcoming album. And not too long ago, Interscope signed Yankee.

Although the details of these deals were not disclosed, each is said to be in the millions. Sources at Latin labels say they are not paying anywhere near that amount of money to these types of artists, nor are they willing to do so.

"The assumption is that the current artists are ones that are going to be successful, and that is not correct at all," UBO's Kidron says.

Kidron is banking on new reggaetón artists who are still "under the radar." They can more easily reach a bigger audience, he believes, because they are bilingual.

"We don't try and compete in that way," he says, echoing the sentiments of many Latin labels that do not have the budgets to offer million-dollar recording contracts. "The way we try and compete is by showing people we can out-market, out-think and out-position."

Labels look for different ways to best position

Wu-Tang Latino's Los Yo Yo will be featured on the upcoming compilation "Quemando el Género."

in both hip-hop and reggaetón," Acosta says.

He adds that having the resources of Wu-Tang Records at his disposal gives him "the best of both worlds."

The two worlds Acosta is referring to are the musical direction of his label and the capacity to market that music in Latin and non-Latin markets.

It is a fast-paced music environment and, although reggaetón is exploding now, things are expected to settle down eventually.

"Reggaetón is coming from all over the world, and people are adding their own sound to it. So radio will have to adapt. It will change," Acosta predicts.

And as much as reggaetón is influencing Latin pop and other music, executives are confident that it will not displace other styles.

"There will always be an audience for pop and regional Mexican," Behar says. "I don't think that thirst can be quenched with something musically unrelated."

In fact, no other reggaetón album has made it to No. 1 on the *Billboard* Top Latin Albums chart since "Barrio Fino." At least for now.



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BREAKING Into The Market

B

reaking new Latin acts has always been particularly difficult in the United States, where radio formats are especially rigid and notoriously unfriendly toward unknown names. But reggaeton is changing that.

As of press time, 17 stations nationwide have switched formats in the past year, and are now airing reggaeton and Latin hip-hop. In search of music to fill the airwaves, these outlets are more likely to embrace new artists.

In addition, reggaeton—like hip-hop—feeds on collaborations. Until recently, the genre was dominated by compilations featuring multiple artists. Now, those compilations are launching solo careers.

"People are very reluctant to work artists from scratch," says José "Gochó" Torres, president of Puerto Rico-based MVP Records (which is now distributed by UMDV through Machete Music). "The compilation business continues to be important. In Puerto Rico, we use them almost as [mix] tapes. It's a way to promote [yourself] before you release a solo album, so you don't start from zero."

Dan "Omar" Dale's breakthrough song, "Dale Don Dale," was first included on the compilation "MVP1."

Although "MVP1" sold less than 200,000 copies, according to Torres, the success of "Dale Don Dale" made Omar a star, and the song was included on his solo album, "The Last Don."

Machete is currently helping promote Wisin & Yandel's "Rácala," which is from the compilation "Más Flow Vol. 2" (Más Flow/Universal), presented by Luny Tunes and Baby Ranks.

Wisin & Yandel's upcoming debut album, which includes "Rácala," will most likely benefit from the early exposure.

The label also signed a new artist, Noztra, who already has a fan base thanks to a mix tape he released with DJ Camilo. Several thousand copies of the tape have been distributed free in New York to create a buzz there for his approaching debut record.

Earlier this year, Machete also released the solo debut of female reggaeton artist Glory, who provided vocals on "Dale Don Dale" and Daddy Yankee's "Gasolina."

According to Machete Music president Gustavo López, part of the reason for reggaeton's quick acceptance is the variety of ways to promote the artists. "It's different from other genres, because you have the channels and opportunities to work either at the local level or through these compilation packages or to make them tour," he says.

Even with so many major-label deals now in place, the plethora of compilations in the market has permitted an unusual level of cooperation between labels and artists.

Urban Box Office, for example, is an independent company that has managed to get top names on its "Chosen Few" compilations because of its astute promotion and history of successful sales.

UBO CEO Adam Kidron says he will pro-

mote an artist not signed to his label to sell UBO product and get the material included in the compilation.

"The success of 'Chosen Few' gives us an advantage," Kidron says. "People think we'll market the hell out of it."

"Let's say you just signed an artist for a couple of million [dollars], and you want to give some exposure to your artist before his album comes out," he continues. "I tell all the artists and producers this: 'Become more accessible as you become successful, not less. Everyone you're involved with is responsible for the expansion of your brand.'"

On this note, Kidron is preparing to release "El Reggaeton Draft," a compilation of brand-new acts produced by Boy Wonder ("Chosen



Machete Music is promoting new artists like Noztra by giving out free copies of his mix tape.

Few" and Chenco of Plan B. The first single will be a track by Rakim y Ken-Y. Even though the act is signed to indie label Pina Records, UBO will promote it.

When it comes to promoting his own acts, Kidron says there is no formula and that compilations are not necessarily an integral part of the strategy. However, he adds, "We never sign an act unless we have a very clear idea of how we'll market them."

Another common marketing strategy is pairing a reggaeton act with a successful hip-hop artist. One such coup: rapper Lil Jon's appearance on a remix of Yankee's "Gasolina."

Most recently, Pitbull collaborated with Universal artist Adassa on her debut album, "Kamasutra."

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RADIO FLIPS For Reggaeton

By Chuck Taylor

On July 24, 1978, New York radio station WKTU flipped out listeners when it flipped its format from adult contemporary to disco. Within months, the dance movement catapulted the station to No. 1 in the ratings, setting the stage for numerous copycats and fueling a cultural phenomenon.

Fast forward some 27 years. The latest musical fashion, reggaeton, is burgeoning with such intensity that the number of radio stations dedicated to the sound has increased exponentially during the past few months.

"Radio is desperate for some fresh sounds, and reggaeton is it," radio consultant Guy Zapoleon says. "Reggaeton found a way to mix hip-hop and regga and make both more palatable to a hip, young audience. Now this sound is exploding."

Record labels are rapidly embracing the genre, which originated in Puerto Rican clubs, and turning it into a mainstream outreach of hip-hop. Such signature reggaeton artists as Daddy Yankee and Don Omar found themselves suddenly thrust from the clubs onto rhythmic and mainstream top 40 radio stations.

"We've found that the appeal of reggaeton is universal," says Tom Poleman, Clear Channel senior VP of programming and PD of mainstream top 40 WHTZ (Z100) New York. "It's

last spring when, in a bid for younger Hispanic listeners, SBS flipped its successful Spanish KXOL Los Angeles to Latino 96.3.

SBS chief Raul Alarcon Jr. said this month that he expects the reggaeton outlet to start showing "avenue traffic" before the end of the year, after losing between \$50,000 and \$70,000 following the flip.

He noted that any format change can make advertisers bashful at first. "It's understandable that advertisers would be reluctant," he said, "but [after just] four weeks, KXOL had explosive growth."

In the month following the reformatting, KXOL finished at No. 3 in the Los Angeles market, behind top 40 mainstream KIIS-FM and SBS co-owned Spanish KLAX, respectively.

But SBS certainly is not the lone believer in the genre's mainstream appeal. Univision followed suit during the spring and early summer with its reggaeton-branded format La Kalle (slang for "the street") that sprouted in eight markets: Chicago, San Antonio, Las Vegas, New York, Dallas, Miami, Los Angeles and San Francisco/San Jose, Calif.

In the majority of the cities, La Kalle consists mainly of reggaeton and Latin hip-hop, but in Miami, it is fashioned around salsa, merengue,

'Radio Is desperate for some fresh sounds, and reggaeton is it... this sound is exploding.'

— GUY ZAPOLEON, RADIO CONSULTANT

not just about Latin listeners; white suburban kids have a lot of passion for it."

At WKTU, PD Jeff Z. adds, "Daddy Yankee was a star in the Latin market long before WKTU started playing [his hit] 'Gasolina.' We kept hearing this extremely infectious hook at every club we were standing. We took a chance and started playing our gut, because we felt that's what New Yorkers wanted to hear."

Likewise, in Philadelphia, mainstream top 40 WIOQ (Q102) became another East Coast supporter.

"For many years, the Hispanic community has settled for rhythmic top 40s and hip-hop stations," PD Todd Shuman says. "Finally, there are radio stations that reflect their culture and musical tastes, which is a win-win for everyone."

With the explosive popularity of reggaeton music on English-language radio, it was only a matter of time before radio groups saw visions of dollar signs dancing before their eyes.

Univision, Spanish Broadcasting System and Infinity were the format's primary adopters. They followed what is regarded as the first full-on English-language reggaeton station, WVOZ San Juan, Puerto Rico, which squashed its format of Spanish-language mainstream top 40 to focus on a blend of reggaeton and American hip-hop.

The reggaeton revolution hit the mainland

bachata and Latin pop.

Univision senior VP/GM Claudia Puig offered her enthusiasm for the new sound of WRTQ Miami, saying, "With this new format we will meet the needs of younger Hispanics in South Florida. We are confident that La Kalle's 'radical mix' will position WRTQ as a market leader in its target demographic, delivering a dynamic format with a sound unique to Miami."

Also among the converted: Sun City Communications launched KFMF Phoenix in May as Club 95: Latino Vibz, featuring a mix of reggaeton, Spanish hip-hop and Spanish pop; Entravision KZZA Dallas flipped to Casa 106.7; and Infinity transformed country/rock hybrid WYUU (Outlaw 92.5) Tampa, Fla., into La Nueva FM 92.5; The Latin Sound of Tampa Bay.

No one can predict whether reggaeton is high-octane enough to maintain its popularity and ultimately prevent a retreat by radio stations always in search of the coolest, hottest youth trend.

However, Zach Horowitz, president/COO of Universal Music Group—which recently launched reggaeton imprint Machete Music—is certainly counting on its longevity.

"The signs are all there," Horowitz says. "It only does remind me of hip-hop when it was first starting. It was a cultural event. It resonated with youth, and it's still with us." ***

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GOING Global

By Lars Brandle

The reggaeton buzz continues to spread beyond the United States. During the past two years, the emerging Latin music genre has traveled from its birthplace in Puerto Rico to markets as far flung as Japan and Eastern Europe, and recently reached the upper echelons of the British singles sales chart. However, the jury is still out as to whether reggaeton will become a lasting trend in non-Latin countries.

"If it's a mixture, a hybrid, we will still hear a lot of reggaeton rhythms for a long time," says Wolfgang Boss, managing director of German indie label Mach1, a joint venture with U.K. dance powerhouse Ministry of Sound. "But I don't think pure Puerto Rican reggaeton will suddenly become as big here as hip-hop."

Boss is regarded among his peers as one of the first executives to recognize reggaeton and introduce it to European audiences. In 2003, having heard the genre bubbling up in the Dominican Republic, Boss licensed "Siente" by Speedy (featuring Lumidee) for several European territories.

Speedy, who is signed to Puerto Rican label Pina Records, became an overnight sensation in France, where "Siente," released on Virgin, became a top 10 hit. It also charted in a string of European markets.

EMI's dance-oriented Positiva label released the track Aug. 29 in the United Kingdom, where it has had a "great response" from urban and dance broadcasters Channel U, MTV Base and Kiss, according to a label representative. The single will feature a remix by dancehall producer Curtis Lynch.

"In much of Europe, reggaeton is about hits of momentum, hits of the summer," adds Boss, who masterminded the European success of the Crazy Frog novelty records. "But to be honest, I don't think it will become bigger than it is, unless it blends with other genres."

British broadcaster Mark Goodier, founder of London-based radio syndication company Wise Buddha and host of the BBC World "White Label" show, agrees with Boss. "It will take more than one special record" for the genre to catch on, he says. "We're not there yet in the United Kingdom, but I think [Daddy Yankee's] 'Gasolina' is a great song. It's so refreshing and so unusual to hear a song in Spanish on British airwaves."

While Speedy's "Siente" is widely regarded as the first international reggaeton hit, Yankee's "Gasolina" (El Cartel) has been the biggest. Helped by a No. 5 debut in the United Kingdom, the track reached No. 8 on the Eurochart Hot Singles list in late July. In Britain, which in the past has embraced such Caribbean-flavored tracks as Shaggy's "Oh Carolina" and Sean Paul's "Dutty Rock," "Gasolina" sold more than 14,000 units in its first week, according to charts compiler the Official U.K. Charts Co.

Despite the single's success, Yankee's album "Barrio Fino," which was released in the United Kingdom July 4 through Polydor Records, has yet to break the top 75 on the Official U.K. Albums Chart. (Universal Music Group International handles Yankee's releases in the world outside the United States.)

Yankee's British chart success came on the heels of a brief promotional visit to London and Paris—cities earmarked as European launch pads for the artist. By the middle of August, Nielsen Music Control reported that "Gasolina" had garnered airplay in the United Kingdom, Ireland, Germany, Switzerland, Austria, Holland, Italy, Portugal and Scandinavia.

"The lead territories in Europe have been Germany, France, Italy and Spain," London-based EMI Music Publishing U.K. managing director Guy Moot notes. "In the cycle, the United Kingdom has been the slowest to move on this, which is strange when you consider that Britain is obsessed with new scenes and cultures."

Outside of Europe, Moot says, Japan has taken a shine to Yankee; "Gasolina" has shifted about 100,000 units there.

Moot and his Miami-based colleague Nestor



Adassa is finding overseas success, especially in Japan.

Cassou, who is regional managing director for EMI Music Publishing Latin America, recently helped broker a pact that sees the publishing giant administer Yankee's catalog for the world. It excludes the United States and Puerto Rico, where the artist will continue to self-administer his work.

"I think everybody wants to get into the scene," Moot adds. "Outside the United States, it's just really important that we try and cultivate album sales in the future with these acts. We all know that we can have some hit singles, but the next step is to cement some album sales out of this."

Jesús López, chairman of Universal Music Latin America and Iberian Peninsula, notes that newly signed female reggaeton artist Adassa is finding much success in Japan.

"The sales we're obtaining beyond Latin America are encouraging everybody to push strongly for certain artists and certain compilations that bring together the best in the genre," López says.

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THE FACES

Of Urban Regional

The artists of reggaeton, Latino rap and urban regional come from a broad array of locations and backgrounds, but they all share the same hunger to flourish in the market.

Many use the familiar tactic of taking traditional rhythms and reinvigorating them with new melodies for a fresh sound.

In recent years, top-tier acts like Daddy Yankee, Tego Calderon, Ivy Queen and Pitbull have begun topping the charts with dance-friendly hits. Like most others, these artists struggled underground for years before record sales and packed dancehalls helped push them onto radio airwaves and into bigger venues.

Hardcore followers of reggaeton and Latin urban music know the influential players and the must-have CDs. For new and casual fans, here is a guide to the genre's major and up-and-coming acts.

By Ramiro Burr

Earlier this year the album was re-launched on the Luar Music/MVP/Machete label.

AZTEKA

Inspired by the experiences of lower-income Mexican-Americans in Los Angeles, Azteka sings about familiar themes with flowing raps and smooth vocals. Born Adan Zapata, Azteka was raised on the west side of Los Angeles. His 2004 Univision debut, "Sueño Americano," touches on many of the social issues that affect Mexican-Americans. The album features the midtempo track "Mexicano Por Fortuna."



DON DINERO

Don Diner offers a more relaxed, R&B-flavored reggaeton mix on his benchmark album, "Que Bola." The best cuts include the title track and the easy-going "Don Diner D'Mingo," but he also seamlessly mixes hip-hop and rap on "Where You At?" He is signed to Universal Latino.



ADASSA

Adassa is a Miami-born, Virgin Island-raised Colombian singer. She heated up things quickly with her sophomore CD, "Kamastura," on Universal Latino, which features collaborations with fellow Miamians Pitbull and reggaeton heavy hitters Raby Rasta y Gringo. The first single, "De Tra," has already made a big splash in Japan.

ANGEL & KHRIZ

The San Juan, Puerto Rico, duo of Angel & Khriz came out of nowhere last year to find some success before their debut album, "Los MVP," was even released. The duo, whose real names are Angel Rivera and Christian Colon, worked quickly to get the album on the street and release the hot single "Ven Bailaio."

TEGO CALDERON

Puerto Rican singer Tego Calderon is a serious student of salsa and the other Caribbean styles that he injects into his reggaeton sound. Like the artist Jairo, Calderon's voice is heavier and raspier than most rappers in his field. His signature hits include "Oye Mi Canto" and "Pa'Que Retozan," which are from the Jigglity/Atlantic album "El Abayarde."

ENEMIGO

New York-born, Puerto Rico-raised Enemigo drew followers with his mix of whipping hip-hop beats, smooth love songs and confrontational raps. His 2004 independently released debut, "Quién Es Enemigo," sold 30,000 copies. He made his major-label debut this year with "Camino" on Univision Records, which includes the rousing track "Set It Off," featuring Petey Pablo. *continued >>>*

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URBAN REGIONAL (Cont.)

from >>p52

FLAKISS

Rising Latin rap star Flakiss likes singing about the strengths and plights of Latinas. Deep, bass-driven grooves are the backdrop for her rapid-fire raps and alluring choruses. She also shifts quickly from English to Spanish but can deliver a thumping dance number too, as she displays in "P.Y.M.P. (Party y Mas Party)." Flakiss' latest album, "Así Soy," epitomizes her diversity. She is signed to Univision Records.



GLORY

She may be a new face to many, but the Puerto Rican singer Glory has been in the music industry for more than a decade.

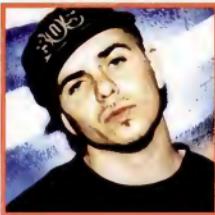
Among her early credits are collaborations with such acts as Hector & Tito,

Don Omar, Daddy Yankee and Eddie Dee. Her latest release is "Glou/Glory" on Machete Music, and it includes the hot track "La Popola." The album also contains the singles "Perreo 101" and "La Tracionera" with Don Omar.



JAE-P

South Central Los Angeles' reputation as a hub for gang violence proved to be fodder for JAE-P (born Juan Pablo Huerta). He grew up with the urban sounds of South Central and the traditional music of his Mexican parents. The result was a fusion that has resonated with Latino fans. His debut CD, "Ni de Aquí Ni de Aya," detailed his struggles with cultural identity. At 19, he released 2004's "Esperanza." He is signed to Univision Records.



PITBULL

Miami-based Cuban-American rapper Pitbull fused his love of crunk, hip-hop and dancehall into a bilingual stew that generated the catchy tune "Culo," which features crunk master Lil Jon. Pitbull's best-selling album is "M.I.A.M.I." on TVT Records.

themes of cultural struggle. The group, consisting of rappers XL and MC Japon, first gained attention by winning a string of rap contests in south Texas. Its self-titled debut album on EMI arrived this year. La Pura Neta's collaboration with Jae-P landed on the top-selling videogame "Fight Night: Round 2."



LUNY TUNES

Luny Tunes—comprising songwriter/producers Francisco Saldana, formerly with Peabody, and Victor Cabrera, formerly with Lynn—are considered the Neptunes of reggaeton. Luny Tunes are masters of the dance hooks that drive the infectious genre.

On their Mass Flow/Universal Latina album "Mas Flow 2," the signature track is the feverish "Tiburon," which blends hip-hop, reggae beats and rap. Meanwhile, Daddy Yankee guests on "Mi Name," another tribalistic workout that is easy to sing along to. *continued >>p56*

MAGIC JUAN

On his 2005 album "Inevitable" (Koch), versatile singer/rapper Magic Juan immerses slow-burners like "Never Been Afraid," featuring Malik, and "U Gotta Believe." He also heats up intense numbers "Sigue la Chercha" and "Vamonos de Bonche," with New York-based, Dominican-American, merengue-rap act Fulanito.

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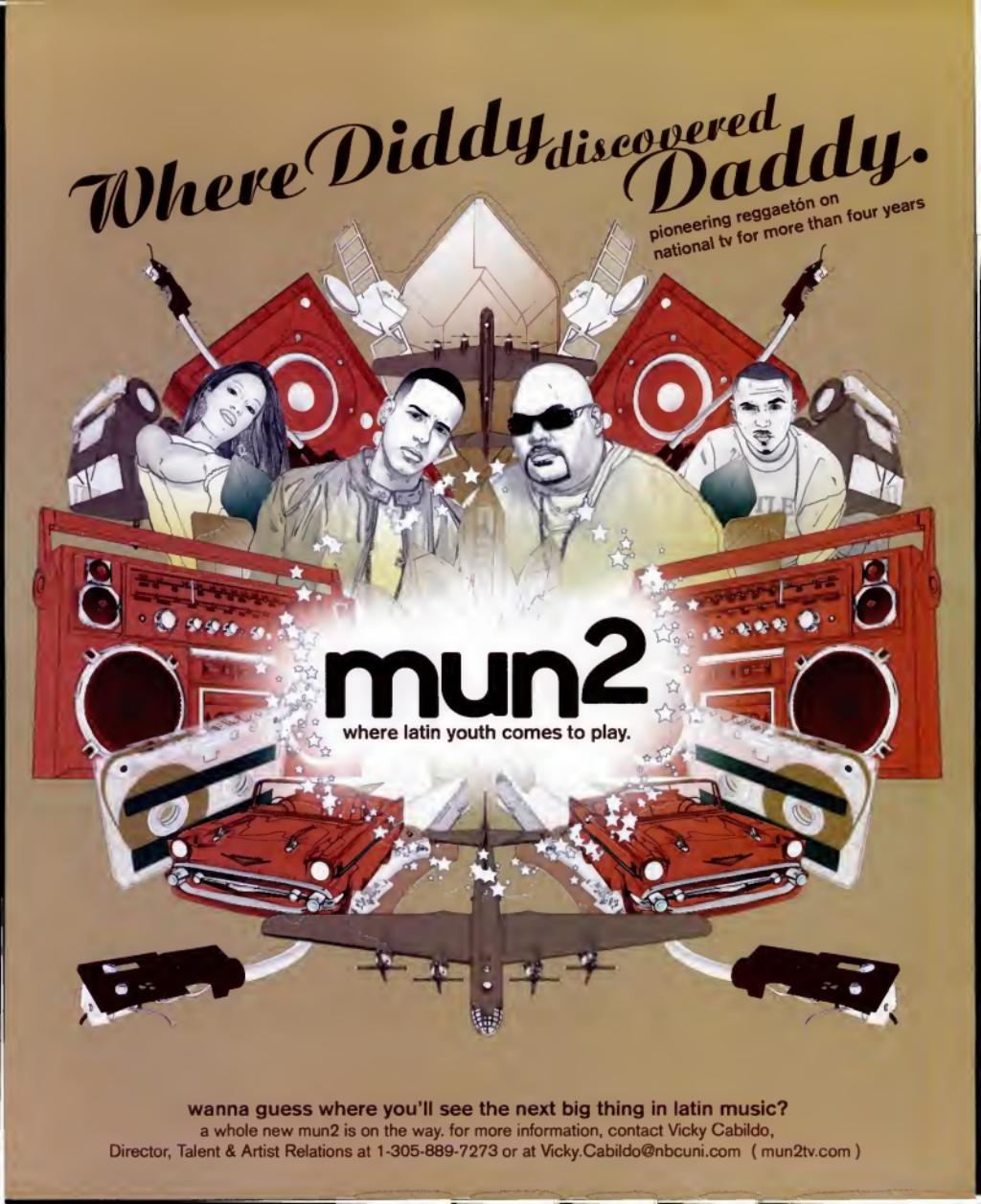
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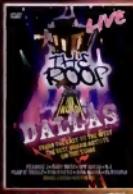
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URBAN REGIONAL (Cont.)

from >>p54

Other guests on the album include Ivy Queen, Vico-C and Calderón.



IVY QUEEN A

The leading lady of reggaetón, Ivy Queen, has a distinct vocal style that evokes Gwen Stefani. On the chart-topping singles "Papi Te Quiero" and "Quiero Bailar," from the album "Diva," she shows off how effortlessly and quickly she alternately sings and raps.

Queen's next album, "Flashback," will be released Sept. 27 on Filtro Musik/Univision Records.

DON OMAR

Breakthrough album "The Last Don" (Vi Music/Machete) showcased Don Omar's mix of tropical beats, hip-hop and hard raps on such tunes as "Dale Don Dale," "Caserlos #2" and the frantic "La Noche Esta Buena," a duet with Yankee.

get a huge boost when they open at least half the dates on Daddy Yankee's Who's Your Daddy tour this fall.

DADDY YANKEE Y

Rapper Daddy Yankee spent years working the music scene before mixing up the highly potent "Gasolina." The track, from the album "Barrio Fino" (Interscope), glides along the basic reggae beat and adds an infectious chorus, "Dame mas gasolina" (Give me more gasoline).

The song's "Macarena"-like dance hooks have kept it atop several charts and made Daddy Yankee a phenom. His Who's Your Daddy tour is under way in the United States.



COMPILATION CRAZE

There are numerous noteworthy reggaetón/urban regional compilations that have been released through the years. Here is a brief taste of what's out there.

"The Chosen Few: El Documental"

"The Chosen Few" CD/DVD offers tracks by N.O.R.E., Nicky Jam, Notch, Vico C, Tego Calderón and many others. There is also a documentary on the history and rise of reggaetón.



TONY TOUCH A

Puerto Rican freestyle DJ/producer Tony Touch was born in Brooklyn and began his career in the early 1990s in mix tapes featuring R&B, Latin reggae, rap and house. He won the Mixtape Award for best freestyle and has produced songs by Cocoa Brown, Flip-mode Squad and Sunz of Man.

Touch signed with Tommy Boy in 1999 and released "The Piece Maker." Last March, his latest album, "The Reggaetón Album," was released on EMI Latin.

ZION & LENNOX

Zion & Lennox, who are from Puerto Rico, may seem like new faces but they are really veterans in the urban/reggaetón field. Their new album, "Motivando a la Yal" (White Lion/Sony BMG), has yet to top the charts, but the duo should

"Sandungueo.com: Reggaetón Hits, Vol. 1" (Cutting)

"Sandungueo.com" is a 16-track set that features hits by Daddy Yankee, Calderón, Don Omar, DJ Blass and many others.

"Power 96 Presents: Dancehall Nice Again 2004" (Sequence)

Fans of Miami radio station WPWQ (Power 96) can compare reggae and reggaetón on a 19-track collection that includes hits by Elephant Man, Ivy Queen, Calderón, Sugar Daddy, Sean Paul, Notch, Mr. Vegas and many more.

—Ramiro Burr

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ON THE CHARTS

The chart recaps in this Latin Music special cover the period from the Dec. 4, 2004, issue—the beginning of the chart year—through the Aug. 13, 2005, issue.

Because the Latin Rhythm Albums chart did not appear in *Billboard* until the May 21, 2005, issue, the recap below was culled from Top Latin Albums. Likewise, the Latin Rhythm Airplay chart did not launch until the Aug. 27, 2005, issue, so its recap was culled from Hot Latin Songs.

The airplay recaps reflect cumulative audience impressions as calculated by Nielsen Broadcast Data Systems, while the album charts reflect cumulative sales as reported by

Nielsen SoundScan. Titles receive airplay points for each week they appeared on Hot Latin Songs or sales points for each week they appeared on Top Latin Albums.

The New Artist category gauges performance on Top Latin Albums and Hot Latin Songs. Acts who have not charted an album prior to the Oct. 2, 2004, issue are eligible, so long as they have not appeared on New Artist lists in previous years. Prior activity on our airplay charts does not disqualify an artist from being considered new.

These recaps were prepared by Anthony Colombo, with assistance from Latin charts manager Ricardo Companioni.

TOP NEW LATIN ARTISTS

Pos. ARTIST (Charted Titles)
Imprint/Label

- 1 BABY RANKS (2) Mas Flow/Universal Latino
- 2 RBD (4) EMI Latin
- 3 REYLI (3) Sony Discos
- 4 ELIEL (1) Vi/Machete
- 5 HECTOR "EL BAMBINO" (1) Gold Star/Universal Latino
- (1) Mas Flow/Universal Latino
- (1) Flow/Universal Latino
- 6 LA AUTORIDAD DE LA SIERRA (2) Disa
- 7 GRUPO HANYAK (1) Madacy Latino/Madacy
- 8 ANDY ANDY (2) Wepa/Urban Box Office
- 9 LA SA ESTACION (2) Sony Discos
- (1) Ariola/BMG Latin
- 10 DJ TEPEHUANES (1) Disa

HOT LATIN SONGS

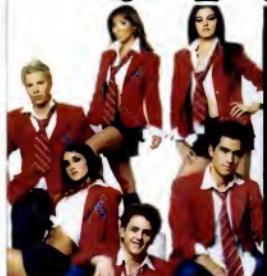
Pos. TITLE—Artist—Imprint/Label

- 1 HOY COMO AYER—Conjunto Primavera—Fonovisa
- 2 LA CAMISA NEGRA—Juanes—Surco/Universal Latino
- 3 AIRE—Intocable—EMI Latin
- 4 PORQUE ES TAN CRUEL EL AMOR—Ricardo Arjona—Sony Discos
- 5 LA DURTOMA—Shakira featuring Alejandro Sanz—Epic/Sony Discos
- 6 OBSERVACION (NO ES AMOR)—Frankie J featuring Baby Bash—Columbia/Sony Discos
- 7 TE BUSCARIA—Christian Castro—Ariola/BMG Latin
- 8 LA SORPRESA—Los Tigres Del Norte—Fonovisa
- 9 VOLVERTE A VER—Juanes—Surco/Universal Latino
- 10 LO QUE PASO, PASO—Daddy Yankee—El Cartel/Vi/Machete

TOP LATIN ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 BARRIO FINO—Daddy Yankee—El Cartel/Vi/Machete
- 2 FIACION ORAL VOL. 1—Shakira—Epic/Sony Music
- 3 MI SANGRE—Juanes—Surco/Universal Latino
- 4 CHOCEN FEW: EL DOCUMENTAL—Various Artists—Universal Few Emerald/Urban Box Office
- 5 Y SIGUE LA MATA DANDO—Grupo Montez De Durango—Disa
- 6 MEXICO EN LA PIEL—Luis Miguel—Warner Latina
- 7 MAS FLOW 2—Luny Tunes & Baby Ranks—Mas Flow/Universal Latino
- 8 X—Intocable—EMI Latin
- 9 DIVINAS—Patrulla 81—Disa
- 10 RAZON DE SOBRA—Marco Antonio Solis—Fonovisa/UG



Top new Latin artists include RBD, above, and Hector "El Bambino."



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Toby Keith bows his own Show Dog label

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SEPTEMBER 10, 2005

MUSIC

COUNTRY BY DEBORAH EVANS PRICE

YEARWOOD BACK ON TRACK

NASHVILLE—Successful artists can often feel like they are on a fast-moving treadmill that never stops. Trisha Yearwood took the risk of stepping off and has no regrets.

After a self-imposed hiatus, she will return Sept. 13 with "Jasper County," her first new album since "Inside Out" debuted at the summit of the *Billboard* Top Country Albums chart in 2001.

Yearwood's break was spurred by both creative and business considerations.

"When [former MCA Nashville chairman] Bruce Hinton retired, that was really the catalyst for me," she says, citing the changing of the guard that followed at the label. "There was a lot of stuff going on, and I thought it would be a good time for me to take a break and let everything get sort of settled down before I came out with an album."

Produced by Garth Fundis, who has helmed many of her albums, "Jesper County" is the George native's 11th MCA project. She says she intended to take only a year off, but then had a hard time finding tunes.

In fall 2002, "I took some songs that I liked and we recorded them, but . . . I kept trying to make them be something they just weren't," she says. "I was so anxious to get into the studio, but I just don't think the songs were quite there."

She and Fundis resumed their search for material in spring 2003, tapping such writers as Beth Nielsen Chapman, Al Anderson, Anthony Smith and Leslie Satcher. *continued on >>p64*



FACT FILE

Label: MCA Records
Management: Ken Levitan, Vector Management
Booking: William Morris Agency
Publishing: Dining Room Music (ASCAP)
Last album: "Inside Out" (2001), 427,000
Best-selling album: "Songbook: A Collection of Hits" (1997), 2.8 million

>>>OMARION OFFERS 'HELP'

Former B2K lead singer Omarion, whose solo debut "FOV" bowed at No. 1 on The Billboard 200 earlier this year, is ready for his close-up. Beckstage at the Video Music Awards Aug. 28, Omarion said he will appear in the upcoming horror flick "Help." Shooting begins once he finishes his stint on the Scream tour alongside Bow Wow and Bobby Valentino.

—Leila Cobo

>>>GOTH'S, GET READY

Bauhaus will return to North America this fall for its first tour in seven years. The group last played steelies in a one-off date at this year's Sasquatch festival. The four original band members will begin the tour Oct. 20 in Vancouver.

—Melinda Newman

>>>CMA HALL OF FAMERS ANNOUNCED

Alabama, Glen Campbell and DeFord Bailey will be inducted into the Country Music Hall of Fame Nov. 15, during the Country Music Assn. Awards at New York's Madison Square Garden. Bailey will be inducted in the category of "Artist of the Decade," for his national prominence prior to World War II, and Campbell will be in the field between World War II and 1975. Alabama is the first act inducted in the new category for artists who achieved national prominence after 1975.

CMA's Hall of Fame panel of electors chooses the inductees. The awards will be telecast on CBS.

—Phyllis Stark

>>>MCBRIDE GETS CREATIVE

Christina McBride has been named creative director for the Los Angeles Philharmonic Assn. The jazz bassist succeeds singer Dianne Reeves. McBride will oversee jazz programming for the Philharmonic's shows at Walt Disney Concert Hall and the Hollywood Bowl during his two-year tenure.

—Melinda Newman



Don't Call Them 'Boy Bands'

New Round Of Acts With Teen Appeal Play Their Own Instruments, Write Their Own Songs

Are we on the verge of a new boy band explosion? It sure looks that way. But this time the band members write much of their material and play their own instruments. We're calling them "guy groups" to differentiate them from the earlier class of boy bands, best-known for their sweet harmonies and smart dance moves.

Another significant difference from their predecessors: Radio isn't necessarily leading the charge for these acts.

The Click Five—one of whose five members are older than 23—debuted at No. 15 on The Billboard 200 in the Sept. 3 issue with "Greetings From Imrie House" and are No. 28 this issue. The Berklee School of Music grads wear identical suits and play shiny power-pop.

Still ahead are debuts from Barefoot, a five-piece whose sound builds on the Southern California rock style of the '70s, and the Jonas Brothers, three siblings who combine pop and rock à la Hanson. (The comparison is inevitable.)

Barefoot bows Nov. 1 on Joe Simpson's Geffen-distributed imprint, Papa Joe Records, while the Jonas Brothers' album

stretches Nov. 22 on Columbia.

"It does seem like this could be the next incarnation of the boy band," Lava Records GM Lee Trink says.

Columbia president Steve Greenberg is loath to call these acts boy bands, instead describing them as "young rock bands." He says the mood is right for a new guy group wave: "If you look at the teen magazines today, there are very few singers; it's mostly actors. And any time that condition exists, you know the time is right for a comeback of teen music. There

aren't enough acts making the music that's appropriate for the teen audience. I noticed the exact same thing in 1996, right before I signed Hanson."

Simpson simply states, "As long as there are girls, we need guy bands. However, in this day, it is not good enough to just sing great. You have to write, sing and play. We want it all."

As evidenced by the Click Five—who managed the top 15 debut while its radio play is in its early days—these acts start with a grassroots groundswell driven by the Internet. Click

Five's first single, "Just the Girl," hit No. 1 on the Billboard Hot Digital Songs chart last issue.

"Radio is not the thing leading the charge," Trink says. Instead, the story on the Click Five started when the band opened for Ashlee Simpson in February. It has since toured with Backstreet Boys and Jessie McCartney, among others.

In the week after Click's first stop on Ashlee's tour, Trink says, the project went from "a record that just got delivered to us to a priority." The first night, the band was immediately "bon-

arded for autographs. The same thing happened the second night, and we decided they needed security."

Instead of rushing out the album, Lava decided to let the story continue to build, but it quickly pressed a three-song EP that it is offering alongside the band's merchandise.

For Click bassist Ethan Mentzer, the teen tour has been a blast. "We knew when we started this band that lot of our appeal was going to be in the teen market. We knew that's who buys records; kids in college burn CDs." He notes with some amusement that when the Click Five opened for Aaron Carter, who performed to tracks, "for the kids at that show, it was the first they'd seen a band."

By the time Lava did make the move to radio, there was undeniable proof of the band's popularity. This issue, "Just the Girl" is No. 11 on The Billboard Hot 100.

Similarly, there is no immediate radio push for the Jonas Brothers. "Radio is part of the plan, but it's not the first stop," Greenberg says of first single "Mandy." Instead, the Internet has been a driving force, noting

that in the course of a few weeks, the Jonas Brothers have garnered more than 1,000 friends on myspace.com.

"Young people really live on the Internet, and a lot of these bands are being marketed on the Internet—they're able to pass the traditional methods," he says. "In some ways, these young pop acts are being marketed like indie rock bands because the bigger media tends to be more conservative and less open to change."

Barefoot's first single, "Rain," goes to radio this month, but the band is also developing a live following: it will open on Sept. 18.

The Click Five's success comes at a time when Lava's fate is unsure following the August departure of founder Jason Flom from his co-chairman/CEO post at Atlantic Records Group. But Trink says the label is buoyed by the band's success.

"If anything, it's given us a point of solidarity at the label to also show the industry that things are humming over here at Lava. It's a difficult time to weather, certainly, but we've got a lot of things cooking." ***



The Berklee School of Music grads in THE CLICK FIVE typify a new wave of "guy groups."



YEARWOOD (cont.)

from >>>P3

"I knew I wanted to make a country record," the three-time Grammy Award winner says. "I wanted it to be new and not sound like what had been done before by me, but I also wanted it to be feminine. Being off the radio for three years, I didn't want the first thing people heard to be something they couldn't recognize [that would make them say, 'Gosh, what was she thinking?']"

Yearwood says "Georgia Rain," which is currently No. 10 on the Hot Country Songs chart, was that obvious choice for a first single.

"It's one of those story songs that I love so much," she says of the tune, which features harmonies by fiancé Garth Brooks. "That song set the tone. All the songs we

ended up cutting had to be something that you'd [say], 'Oh yes! That is what I would expect Trisha to do, but I've never heard this before!'"

WORTH THE WAIT
Brian Smith, VP of store operations for retailer Value Central Entertainment, applauded Yearwood's decision to not rush the album. He notes that customers are already asking about it. "It allowed her ample time to find quality songs," he says, "and she, in turn, delivered a quality record."

Smith hopes other artists will take the same approach. "Fans are demanding more than one or two hits per disc today, and this is an example of an artist listening" to that demand.

Yearwood has long been

known for her extraordinary voice and great song sense. She has placed 58 titles on the Billboard country singles chart, with 19 landing in the top 10 and five reaching the summit. Six of her 10 previous albums have been certified platinum, and four have gone gold.

Her latest offering mixes frisky, up-tempo numbers like "Pistol" and "It's Alright" with potent ballads like "Tryin' to Love You" and "Georgia Rain."

While some artists who take a long hiatus come back to find themselves displaced because the market has shifted in their absence, Yearwood has no such concerns.

"I still think there is a market for artists like myself," she says. "It would be a mistake to try to cut a record for the

market, because it wouldn't sound like me and it wouldn't be sincere. So my only choice is to do what I do and hope that the market, for me, is still there."

Not surprisingly, Universal Music Group Nashville senior VP of sales and marketing Ben Kline believes Yearwood still has a country home, in part because she has never tried to follow the latest fad.

"Trends come and go, but Trisha has made a classic Trisha Yearwood album," he says.

Let's面 Yearwood fans know: "County" is hitting the shelves, Kline says, plans call for consumer advertising, radio promotions and online activities.

"You're going to see positioning in the front of stores," he says, adding that his street

teams "have been working for months getting the word out and creating a buzz."

Yearwood's comeback will also be touted via numerous media outlets, including the cover of Redbook.

CELEBRITY PROFILE

Yearwood's new album is not the only thing her fans have been interested in lately. Following her May engagement to Brooks, she found herself in the middle of a media frenzy. Kline is not worried about the attention on Yearwood's personal life eclipsing her music. "Any opportunity for consumers to know that there's a new Trisha Yearwood album, we'll take it," he says, "because the music stands on its own."

Yearwood says she under-

stands fan interest in her personal life. "The only piece that I have to be really careful is I don't want people buying tickets to my shows thinking they are going to see Garth Brooks, because he is a stay-at-home dad," she says. "He is not coming on tour with me, and I just don't want people to be disappointed."

In the future, Yearwood says, she would love to record a live album or a duet project with Brooks. She will do a theater tour this fall, and is happy to be back in the spotlight, but admits her priorities have shifted.

"Singing is just who I am. I have to sing to feel like I'm doing what I'm supposed to do," she says. "The difference now is my career has to accommodate my life."

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RUBBERBAND DREAMS OF A BIG BOUNCE

NASHVILLE—For Ryan Shupe & the RubberBand, "Dream Big" is not just its first single, it could also serve as the act's motto.

During a nine-year span, the Salt Lake City-based group recorded four independent albums and extensively toured the western United States, building a regional following and honing its live act.

That riveting stage show caught the attention of executives at Capitol Records Nashville, which signed the band and bought the rights to its latest album, also titled "Dream Big." Produced by Jason Deere, the record comes out Sept. 6.

The group was introduced to radio programmers at the Coun-

try Radio Seminar in March. Its performances there earned the band standing ovations from the notoriously tough crowd.

Some, like KUSS San Diego PD Mike O'Brian, came home from CRS and immediately put "Dream Big" on the air. He calls the group's live show "genius"—including a highlight in which the band members line up at the front of the stage and play the instruments of the person on their right.

But O'Brian notes that not everyone who liked the band at CRS has been playing their music. "The feeling in the room [at CRS] was, 'Wow, we are witnessing something special.' But, for whatever reason, [some] folks lost that 'feeling' in baggage claim on the way home."

The single is now No. 28 on the *Billboard* Hot Country Songs chart after 21 weeks on the list.

At his studio, O'Brian says "Dream Big" has become one of its most requested songs, and he has spun it more than 600 times to date. "This is a big single from a band that has the potential to really add another layer of texture to the format," he says.

The single is getting bonus exposure on NBC, where it is being used in promos for the network's new fall series, "Three

Wishes." The group will also appear in an episode of the program.

Sporting a sound that blends country, bluegrass, folk and pop, the group's songs reference everyone from Béla Fleck to Eddie Vedder. Shupe writes the songs, but the band works out the arrangements together, which he feels adds to the group's "uniqueness." Heavy on acoustic instruments, Shupe says the music "ties back to an earlier sound of country, but with a modern twist."

In addition to lead vocalist Shupe (who plays fiddle, mandolin and guitar), the band comprises Roger Archibald (guitar, vocals), Colin Botts (bass, vocals), Craig Miner (banjo, bouzouki, guitar, mandolin and vocals) and Bart Olson (drums and fiddle).

Capitol senior VP of marketing Fletcher Foster says the group came to the label "ready-made" after years of doing everything for itself. "They had offers out of New York and Los Angeles as well as several labels" in Nashville, Foster says.

The act chose Capitol, Shupe says, because it was the label "that was most excited and equipped for the task of launching Ryan Shupe & the RubberBand for world domination."

Shupe views the band's nine-year wait for a label deal as a positive. Without label deal, he says, "We were forced to make our live show the tool that would win people over."

That is the reason Capitol held off launching the band until CRS; so radio executives would have an opportunity to see it perform. "We knew the live aspect was what was going to sell this band," Foster says.

That live show will get additional exposure this fall when the group opens 10 West Coast dates for Trisha Yearwood. ■



Label: Capitol Records
Nashville

Management: Mike
Robertson Management
Booking: William
Morris Agency
Publishing: Warner/
Chappell Music (BMI)

In The Spirit

DEBORAH EVANS PRICE dprice@billboard.com

Kenoly Ministers A New Generation

Veteran Artist Spreads The Word Around The Globe Through His Florida Label

Music and faith are two of the ties that bind the talented Kenoly family. Patriarch Ron has built a successful career as one of the industry's most gifted worship leaders, and his sons, Samuel and Bingo, are both involved in the family's music ministry.

Since leaving the Integrity Music label in 2001, Ron has spearheaded the development of Next Generation Ministry Records, an Orlando, Florida-based label that Word distributes in the Christian market and WEA handles in the general market.

Ron's new effort, "Fill the Earth," streeted Aug. 23. It was preceded by the July release of "H.O.G.S.," Bingo's rap/hip-hop collection. Both projects were recorded at KFM (which stands for Kenoly Family Music) Studios.

"My sons run it. They do their recordings out of there, and we do a few projects for people we know and believe in," Ron says of the studio.

"We just kind of quietly do what God has given us to do," he continues.

uses. "We just go where God opens doors, and he's just been opening doors all the time. We've gone to 90 different nations."

Ron has been encouraged by the reception he has received abroad. "The ministry just goes over natural barriers like language or culture or race or age or social status," he says. "Everywhere our ministry goes, we are accepted with grace and with large crowds. Even though the majority of the songs we sing are in English, the people know all my songs. God has been really, really gracious to me in that respect."

Ron is currently working on an album in Portuguese and plans a French project. He admits the profit margin isn't large for such endeavors, but he doesn't mind. "We are serving the whole world, and God put it in my heart [to] just do it," he says. "It doesn't matter if it makes money—it wins hearts. When people see that you've taken the time to try to communicate with them at their level, they

are willing and ready to receive whatever you have to give."

Ron says one of the things he's enjoying the most about this phase of his career is the opportunity to mentor others. He does that on his new CD and graciously shares the spotlight with a group of young people he's working with called High Praise. "I'm singing a majority of [the songs], but I have great participation with the group," he says.

Those who have most obviously reaped the benefits of Ron's mentoring have been his three sons. In addition to Bingo, who is a performer, and Sam, who handles personal management for his dad and runs the label, Ron's third son, Tony, does computer graphics and Web design. The family uses Tony's services, which, Ron says, "makes our projects very, very cost-effective."

He appreciates his years with Integrity Music, but is enjoying this phase. "Through Integrity, God has blessed me [with] a high visibility and

profile throughout the world. I really appreciate Integrity for that," he says, "but it's better for me, as this stage of my life, to be a big fish in a little pond as opposed to a little fish in a big pond."

He's proud of the contributions his sons are making to the family ministry and relates with fatherly pride how Sam negotiates overseas distribution agreements and how Bingo is blossoming as an artist.

"He has an individual story that he wants to tell, and he has a testimony that needs to be shared," Ron says of Bingo.



RON KENOLY says of his record label, "We just kind of quietly do what God has given us to do."

Nashville Scene

PHYLLIS STARK pstark@billboard.com



Keith's New Show Dog

Star Reveals Distribution Plans For New Venture

Toby Keith is fond of using the expressions "big dog" and "double dog" in his speech and his songwriting. In the end, however, he chose Show Dog records as the name of his new label.

It's a fitting moniker for a business run by one of the top acts in country music.

As first reported exclusively in *Billboard* last issue, Keith and veteran label executive Scott Borchetta have partnered for a new venture that will see them each running a label, but sharing staff, resources and office space. Borchetta's label is named *Big Machine Records*. *Universal Music & Video Distribution* will distribute both labels.

While Keith and Borchetta departed *Universal Music Group* Nashville under less than amicable conditions this year, Borchetta notes that both have nothing but respect for the company's distribution arm.

"Neither one of us has a rocky relationship with *Universal Distribution*," he says. "They have sold millions and millions of Toby Keith records."

Until March, Borchetta was senior VP of promotion and artist development at UMG, overseeing those departments for MCA Nashville, Mercury and DreamWorks. Immediately following his unexpected split from that company he began talking about plans to launch his own label.

Keith has also been speaking publicly about starting a label since March, when he announced at the Country Radio

Seminar that his days at his then label, DreamWorks, were likely numbered.

In the wake of Keith's departure, the DreamWorks imprint has been shuttered (see story, page 6).

Keith says he and Borchetta started talking about joining forces and "found out we had a lot more in common than we had differences."

For Borchetta, who was instrumental in taking Keith from star to superstar at DreamWorks, the new venture is a bit like getting the band back together. Much of the former DreamWorks team, including VP of sales Johnny Rose, West Coast regional promoter Lisa Owen and Northeast regional promoter Suzanne Durham, have joined Show Dog/Big Machine in similar capacities.

At DreamWorks, Borchetta says, "We helped change the game... [this new venture] will be an extension of a lot of the ideals we had there."

One new addition to the staff is Show Dog GM George Nunes, formerly of Sovereign Artists.

Keith says he knew Nunes only by reputation, but hired him "on the spot" the first time they met.

Show Dog will serve as the umbrella company. Releases from Keith's label will bear only that imprint. Borchetta's releases will be labeled Big Machine/Show Dog. Borchetta calls the setup "one staff with

two A&R sources."

Borchetta says he and Keith are "on the same page as far as what we want to do musically, and the buck stops with Toby and myself."

He predicts that the combined roster for the two labels will eventually top out at seven to 10 acts, including Keith.

Earlier this year Keith announced plans to start a publishing company and sign 10-15 writers. He says those plans, while still in the works, have been scaled back so he can focus on the label.

In addition to Owen, Durham, and previously reported VP of promotion Denise Roberts, the promotion and marketing team will comprise John Zarling (national promotion and new media), Tony Moreale (Southeast), Greg Sax (Southwest) and Darcy Miller Lashinsky (promotion coordinator). All are experienced Nashville promotion execs.

"Our promotion department is lethal," Borchetta boasts. "We've got veterans in every corner."

Borchetta's wife, Sandi Spika-Borchetta, will handle creative services for Big Machine. Office manager Andrew Kautz joins from *Emerald Studios*.

Former Sony Music Nashville president/CEO Allen Butler, who was rumored to be involved in the new label, will not play a role.

With the staff he and Keith have assembled, Borchetta predicts the label will "have monster game from day one." ■



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Reboot Kicks Off With Jewish Oddities

NEW YORK—Irving Fields turned 90 a couple of weeks ago. For the past 18 months or so, six nights per week, the native New Yorker has been sitting behind an upright piano at Nino's Tuscan restaurant in midtown Manhattan, treating diners to an international mix of standards.

Fields revels in the blurring of musical borders. Long before today's mash-up phenomenon, in the 1940s and 1950s, he pioneered the Jewish-Latin craze with recordings like the long-out-of-print 1959 album "Bagels and Bongos." The Decca disc, which married classic Jewish songs to Latin rhythms, was credited to the living Fields Trio.

Now, with the help of a handful of like-minded folks—ranging from university professors to label executives—Fields and other forgotten artists are poised for

a return to the limelight.

On Aug. 23, nonprofit independent label Reboot Stereophonic (distributed by Bayside) debuted with a remastered reissue of "Bagels and Bongos." It will be followed, in November, by "God in a Mosh: The Electrified Prayers of Genni Kingsley," an enhanced double-disc featuring material the tech-savvy Kingsley recorded between 1968 and 1972, some of it being released for the first time. Joe Quianio's "Fiddler on the Roof Goes Latin," originally released in 1965, will arrive next year.

Reboot Stereophonic's mission is to shed contemporary light on long-misplaced musical stories from the Jewish past. While this is not necessarily an obvious musical direction for a new label, Reboot Stereophonic was never meant to be a traditional outlet.

Big sales are not the motive

here: Only 4,000 copies of Field's album were initially pressed.

"We see it more as a vehicle to spread ideas and to educate," says Josh Kun, a University of California-Riverside English professor. Kun co-founded Reboot Stereophonic with Roger Bogart and Jules Shell.

Two other label partners are Birdman Recording Group president David Katzenelson and Interscope Geffen A&M head of new media and strategic marketing Courtney Holt. They are all members of Reboot, a 3-year-old national Jewish network of people from film, music, TV, technology, publishing and politics.

Like the organization for which it is named, Reboot Stereophonic strives to bring people together to discuss and examine generational changes in community and identity. Ideally, Bennett says, these

recordings will enhance these discussions.

And while albums like "Bagels and Bongos" and "Fiddler on the Roof Goes Latin" may inspire communication, they are primed to be embraced solely on the basis of their kitsch factor, much like today's appreciation of the releases of Juan Garcia Esquivel.

Mark Schwartz, managing editor of music at Barnesandnoble.com, says this is part of their charm. In the Jewish community, "things can be reverent and kitsch at the same time. Young people, especially, like that ironic edge."

In other words, Schwartz adds, if the right people discover Reboot Stereophonic, "these releases could be very popular."

According to Schwartz, for those interested in Jewish music and history, there is a

need for a label like Reboot Stereophonic. "Such recordings let us reclaim a community that our parents and grandparents had."

In addition to targeting the Jewish community, Reboot Stereophonic will promote to the Latin market using the internet, consumer press and college and specialty radio.

The dance/electronic radio is also part of the label's potential audience, particularly with Kingsley's groundbreaking

ing electronic sounds. Additionally, a Mexican Institute of Sound remix of Field's "Cha Cha No. 29" is available as a free download at rebooters.net, where "Bagels and Bongos" is being sold for \$12.99.

Fields is thrilled that this music is being revisited. "When I play, it's like I'm having a musical orgasm," Fields says. "It's the music that keeps me alive. And I like that it's now connecting with young people."



From left,
DAVID
KATZENELSON
IRVING FIELDS
and JOSH KUN

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Hart Finds Chart Gold

Artist Mines Success For 2003 Album By Taking It To One Territory At A Time

Californian blues-rocker Beth Hart is on a roll in Europe. In early August, she received her first gold record in Denmark (20,000 units) for the album "Leave the Light On."

Koch Records initially released the set (her third) in the United States in late 2003. It was her first album after emerging from a years-long battle with drug addiction.

Hart's manager David Wolff

says part of her comeback strategy was to focus on one European territory at a time.

"Leave the Light On" arrived in the Netherlands that got Sony BMG's attention.

"We signed her as a local artist, as her manager wanted to do signings country by country and wanted close collaborations locally," says Marianne Sandergaard, International/local marketing manager at Sony BMG Denmark.

Hart will remain on the road in Europe, focusing on Germany, as summer wanes.

Meanwhile, her "Live at Paradise" album, recorded at a May 2004 concert at Amsterdam's Paradiso Theater, is due Sept. 6 in the United States from Koch.

—CHARLES FERRO

ORGAN/IZED: Swedish trio Bodies Without Organs wants to be perceived as "the European version of Scissor Sisters," according to band member Alexander Bard.

The electronic-pop act's debut album, "Prototype," was released in Sweden in March, though it was available in several Eastern European countries in late 2004.

In Sweden, the EMU album hit the top 10 of the GfK sales chart in July, helped by extensive air play for fifth single "Open Door."

Plans are set for a Pan-European release, beginning in the United Kingdom in October.

Bodies Without Organs is fronted by vocalist Martin Rollnicki, Bassist and Mariana Schildgenko are on keyboards. Bard (the creative force behind disco-pop trio Army of Lovers and dance act Alizacar) writes, produces and manages BWOD with Anders Hansson, founder and owner of Ecstatic Studios and Ecstatic Productions, both based in Stockholm. The pair has written and produced tracks for Cher, Jessica Simpson and Christina Aguilera, among others.

—JEFFREY de HART

OFF THE 'FARM': One of the more surprising hits of the Italian summer has been "Nonno Perfetto," the second set from singer/songwriter Dolcenera.

The single, released May 20, entered the FIMI-Nielsen chart at No. 4. It has shipped 50,000 units, according to Edel.

Cruel to Dolcenera's success was her victory on "Music Farm," a TV "musical reality show" that aired on national public broadcaster RAI 2 from March to May.

Edel Italy president Paolo Franchini says the company is looking at an international launch for Dolcenera.

—MARK WORDEN



BODIES
WITHOUT
ORGANS



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'Desperate' Songs

Series-Inspired Soundtrack Has Female Point Of View

Shania Twain heads an all-female lineup joining the vixens of *Wisteria Lane*. Her new song, "Shoes," is the debut single from a Sept. 20 Hollywood Records soundtrack featuring music inspired by the hit ABC series "Desperate Housewives."

"It's upbeat, playful and from a female point of view," compilation supervisor Mitchell Leib says.

Produced by Twain's husband, Robert John "Mutt" Lange, "Shoes" goes to country radio Sept. 6. A forthcoming pop remix will target AC and modern AC stations.

Also recorded for the project are several covers, including the Indigo Girls' take on "Mrs. Robinson," Joss Stone doing "Treat Me Right" and Anna Nalick on "Band of Gold." Plus, the compilation contains the opening theme by Daanya Elffman. There are no plans for any of the songs to be featured in the series.

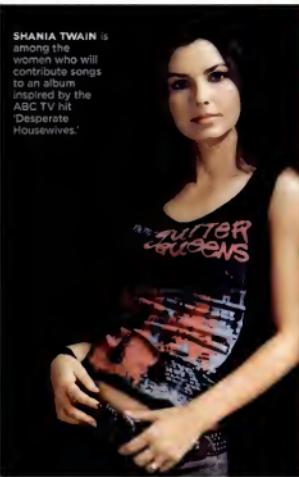
"Housewives" starts its second season Sept. 25. Discussions are ongoing for ABC and CMT to debut the video for "Shoes" the same day.

'MARS' MUSIC: Unlike "Desperate Housewives," Nettwerk's "Veronica Mars" soundtrack will draw upon music that has been or will be featured in the UPN series. Among the acts appearing on the Sept. 27 release are Spoon, Tegan & Sara, Stereophonics, the Pfeifers and Mike Doughty. The show's theme by the Dandy Warhols, "We Used to Be Friends," is also included.

Supervised by Tamer Chamou, the entire album will be serviced to the U.S. by the U.K. all-girl pop/punk act the Faders. "We Used to Be Friends" is the focus track.

"We had so much great music to choose from—young, iconoclastic, perfect for the show," says Maria Alonte McCoy, senior VP of film/TV music for Nettwerk. "But these rocker girls could easily be Veronica's sidekicks."

The show's second season starts Sept. 28.



STEREO MIX: Stereophonics, whose "Dakota" is included on the "Veronica Mars" set, will do double duty this fall as part of a collection of high-energy remixes that headline *Timeline Records'* soundtrack for NBC's "Las Vegas."

The U.K. act teamed with Tom Jones for a remixed version of "Mama Told Me (Not to Come)," which was featured on an episode last season.

The show's theme song, the Elvis Presley/Junkie XL version of "A Little Less Conversation," is on the set, as is a remix of "Suspicious Minds" by Wayne Newton and Legion of Doom.

Also included on the collection, set for a Sept. 29 release, are "Ladies' Night" by Kool & the Gang featuring Sean Paul and reggae act Scanner Banner; "I Play Chicken With the Train" by Cowboy Troy with Big & Rich; and songs by Fatboy Slim and the Pussycat Dolls.

FIGHT SONG: Look for electronic artist/composer BT

to make a guest appearance in the finale of NBC's "Tommy Lee Goes to College." As the show's creator/executive producer, BT teamed with the Motley Crue drummer for a remake of the Beastie Boys' "(You Gotta) Fight for Your Right (to Party!)." The duo's recording antics with the University of Nebraska marching band are captured in the finale, which airs Sept. 13.

NAME THAT TUNE: Twenty years after releasing the TV theme compilation that would fund its creation, T.V.T. Records is celebrating its anniversary with the Sept. 6 double-disc "Tee Vee Toons: All-Time Top 100 TV Themes." Tracks span from new favorites like "Sex and the City" to such classics as "I Love Lucy." The first set was successful enough to move T.V.T. from the New York apartment of president Steve Gottlieb to offices in the city. ***

Classical Score

ANASTASIA TSIOLUCAS atsioulucas@billboard.com

Golijov's Diverse Style

Deutsche Grammophon is making an increasingly rare commitment to a contemporary composer by signing Osvaldo Golijov, whose intensely personal, extraordinarily evocative music has won the raves of critics and audiences around the world.

The first release, which features Golijov's song cycle *Ayre*, sung by American soprano Dawn Upshaw, arrives Sept. 27. Future DG recordings will include his *Oceana*, *Tenebrae*, *Last Round and Three Songs*, and the one-act opera *Ainadamar* (*Fountain of Tears*). In addition, Lincoln Center's "Great Performers" series will stage an extensive Golijov festival in January and February.

Exploring exile, love and loss, Ayre draws together 11 songs from diverse musical and textual sources, ranging from Sephardic Jewish tunes and Arab Christian Easter songs to poetry by contemporary Palestinian writer Mahmoud Darwish. Golijov subtly weaves in intimations of many styles—a wisp of klezmer clarinet, the glisten of Andalusian guitar, the crackle of electronica—evoking entire sound worlds and cultures with the subtlety and most nuanced of gestures.

These crosscurrents are apt for a 45-year-old Golijov, now based near Boston. An Ashkenazi Jew born and raised in predominantly Catholic Argentina, he later moved to Jerusalem and became enraptured by the Arab music he heard there.

"All the composers that I love, like Bach, Mozart, Stravinsky and Mahler, at various points worked with folk material or music by other composers," Golijov says. "What one does with those kinds of melodies show the hand, ear, brain and heart of a composer." One obvious parallel is to Luciano Berio's *Folk Songs*; those 1964 compositions, sung by Upshaw, form the album companion to *Ayre*.

The song cycle was written for Upshaw, who performs alongside the Andalusian Dogs. The group includes such stel-

lar musicians as clarinetist David Krakauer and guitarist/rowco player Gustavo Santolalla. "These people, who are fluent in a variety of musical genres, are the musicians of the future," Golijov predicts.

"There is a word that Astor Piazzolla loved: *mugre*," he continues. "Mugre means 'dirt'; it's how you play. It's the impurity, the human stain, the erosion, the sweat, the blood, all of that."

"If someone plays straight—for example, tries to play the klezmer lines that David has in a more classical clarinet style—then it loses its mugre, its essence. My music is not about just the pitches; it's about what happens between the pitches."

IN BRIEF: Industry speculation continues about the fate of 25-year-old independent label Hyperion. It lost an appellate case in a British court to musicologist Lionel Lionel Sawkins, who claimed copyright and demanded royalties for a recording that used his edition of music by 18th-century French composer Michel-Richard de Lalande.

Hyperion says that paying the court-stipulated mechanical rate plus Sawkins' legal fees may cost the label as much as £1 million (\$1.8 million), putting it in serious financial jeopardy. (Hyperion is even soliciting donations via its Web site at hyperion-records.co.uk.) This important court decision could have wide-ranging implications for classical labels that record new editions of public-domain repertoire . . . Reference Recordings will return in early October, after having reclaimed its assets from the failed Dorian Group. Now distributed by Allegro, the label has new releases slated for January 2006 . . . The new Onyx Classics label arrives next month, led by Black Box founder and former Sanctuary Classics head Chris Craker and former Decca VP Paul Moseley.

Distributed in the United States by Harmonia Mundi, it kicks off with releases by violinist Viktoria Mullova, the Borodin Quartet, pianist Pascal Rogé and soprano Barbara Bonney. ***



GOLIJOV



Latin Notas

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Labels Add Digital Incentives

Online Exclusives Lure Consumers To New And Established Acts

The Aug. 30 release of Akwid's album "Los Aguacates de Jiquipán" (Univision Records) was accompanied by a unique retail strategy.

Although "Los Aguacates" is available everywhere, four retailers are each offering a different digital exclusive.

The strategy underscores the Latin music industry's interest in expanding its base by experimenting in the digital realms.

This isn't the first time Univision has offered an exclusive download with the purchase of an album, but it is certainly the first time it has offered four of them. (Additionally, "Los Aguacates" is available as a CD or a CD/DVD combo.)

"This time, we spread the love," Univision Music Group national accounts manager Rita Silva says. "Everybody got something different from anybody else."

Those who buy the Akwid

set at Wal-Mart, for example, get a code that allows them to download an exclusive track. Circuit City customers receive a code to download a song ringer from iTunes. Target buyers can download a ringtone where Akwid can be heard in the background. And Kmart customers will be able to download the video of Akwid's new single from univision.com.

The notion behind the online promotions, Silva says, is not to take away from the stores' sales, but to provide added value via the Internet.

"Akwid has the right profile as far as downloading goes," Silva says. "The people that buy Akwid really visit Web sites." While Univision's plan involves the most extensive use of digital exclusives, other labels have had success with them, and they are increasingly common.

Last month, for example,

Universal Music Latino offered an exclusive bonus track on Luis Fonsi's album "Paso a Paso" to Target's brick-and-mortar customers and provided a different exclusive track to those who bought the album from iTunes.

Both offers did "extremely well," Universal Music Latino senior director of sales Eddie Laca says. "Target had never done that kind of business with Luis Fonsi before."

Universal plans to continue to expand its exclusive offerings for different genres. On Sept. 20, *tierra caliente* group Trini y la Leyenda will release a new album and offer an exclusive bonus track through walmart.com.

However, such promotions are still the exception.

"If we feel there's an opportunity and it makes sense, it's something we'll pursue," Sony BMG Norte VP of sales

Reuben Leyva says. "We're certainly not looking to [do] it with every release."

As it turns out, Sony BMG has been particularly active in this arena. Last year, the label offered an exclusive through walmart.com for Ricardo Arjona's album "Solo." This year, it offered an exclusive Shakira download through Wal-Mart to coincide with the release of "Fijación Oral." Most recently, Wal-Mart customers were able to download an exclusive track by rock group Jaguares at the retailer's Web site. And Natalia y La Forquetina's Aug. 30 release, "Casa," includes a code that allows buyers to download exclusive tracks at iTunes.

For Jaguares, who are not a big commercial group, such exposure is a key component of their campaign.



AKWID

For a top-selling act like Akwid, on the other hand, exclusives are part of an ongoing effort to entice the buyer.

"We have to be careful not

to repeat ourselves," Silva says. "The consumer wants something else, and that's what we're doing."

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MUSIC

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YOUR GUIDE TO UNSIGNED BANDS

>>> BRENDAN LITTLE

After running away from home in his early teens, Brendan Little began performing in Boston's Newbury Street shopping district to earn money for food and cigarettes. Now 19, he has accrued more than some grub and smokes, having opened for such acts as Bette Midler, Ben Lee and Buffalo Tom. Little—who cites Bob Dylan, Radiohead and U2 as influences—is in the studio recording his first album with producers Jon Carin (Petey Townshend) and Perry Geyer (Joey McIntyre). The upcoming set hopefully will draw the attention of MTV, which is filming the singer-songwriter for *You Hear It First*. Little's first segment is titled "fall." By then, Little expects to be shopping his album. "I've been working on the record on and off for two years, so we're just taking our time," he says, "but hopefully I'll find the right match."

Contact: Perry Geyer, 617-424-1062
—Katy Kroll



LITTLE

>>> RICARDO MORENO

Singer/guitarist Ricardo Moreno is an unlikely artist in an unlikely place. Born in Cuba, he traveled to Germany 18 years ago to take vocational courses—and stayed. Today, Moreno uses music to get close to the country he left behind. For the past five years, Moreno and his 11-piece band Latin Connection have played gigs in and around Berlin, a mix of rock, blues and pop. Moreno's music is evocative and well-crafted. But making it big in Germany with Latin music—sung in Spanish, no less—is tough, he admits. His first major break was meeting Dieter Brussat, who has helped Moreno find a local audience via his own label, the small JonPaul Productions. With an 11-track album completed, Brussat is seeking partners to deliver Moreno's music outside of Germany, Austria and Switzerland.

Contact: Dieter Brussat, db@jonnlp.de —Leila Cobo

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Beats & Rhymes

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Jones' Hot 'Summer'

Exec/Dipset Rapper Keeps It Simple With New Solo Set

Jim Jones celebrates summer in the city on his latest solo album, "Harlem: Diary of a Summer," which dropped Aug. 23 on Diplomat/Koch.

The Diplomat Records CEO and Dipset member has been creating a buzz with lead single "Summer 'Wif Miami," the featuring Trey Songz. The debut on the R&B/Hip-Hop Albums chart this issue. It debuts at No. 5 on The Billboard 200. Jones says this

project differs from his 2004 Koch solo album, "On My Way to Church," in several ways.

"The last album was incredible for me, but this time the energy is real different. It's not so much the soulful samples that people are used to hearing Dipset use."

Jones says he tried to keep the album simple this time around, opting for fewer guest appearances. But plenty of folks did show up, including Diddy, Paul Wall and Jones' fellow Dipset members Cam'ron, Juicy J, T-Pain and Jha-Jha.

Though Jones is focusing on his rap career, he hasn't lost his business sense. In January, he

added the title of director of A&R for Warner Music Group to his résumé. He also recently inked a label deal through W.M.G.'s Asylum Records. The first artist on the B.G./Asylum imprint will be Max D. A release date has not been set.

"The hustling mentality of Harlem [N.Y.] was instilled in me at a young age," Jones says, "so for me to have on the CEO hat and the artist hat is just something I've done since I was younger."

UBIQUITOUS: California-based Ubiquity Records releases its latest gem Sept. 13 when Ohmega Watts' "The Find" hits shelves. Ready to taste success on the front row, Watts has already woofed fans overseas with his old-school hip-hop sound.

For his first album with the indie label, Watts handled not only production, but the cover design as well. He has also lent his artistic skills to Adidas and Ubiquity's clothing line.

Album standouts include "Saturday Night Live," featuring Surreal and Sharol Poems; "Floor Rock"; and "Your Love," featuring Tiffany Simpson.

PIONEERING SOUNDS:

To further satisfy fans' thirst for hip-hop's early days, a handful of releases are due from some

of the genre's pioneers.

Run-D.M.C.'s legacy will be revisited when expanded versions of the trio's first four albums are released Sept. 6 on Profile/Arista/Legacy.

"Run-D.M.C." (1984), "King of Rock" (1985), "Raising Hell" (1986) and "Tougher Than Leather" (1988) have all been remastered and spruced up with bonus tracks, including previously unreleased demos, live recordings, B-sides and remixes.

PRIORITY RECORDS/CAPITOL pays tribute to the late Easy-E with its revamped "Eternal E: The Best Of," due Sept. 6. The release of the "Gangsta Memorial Edition" CD/DVD marks what would have been the rapper's 41st birthday on Sept. 7 and the 10th anniversary of his death March 26, 1995, from AIDS-related causes.

The CD features such classics as "Straight Outta Compton" and "100 Miles and Runnin,'" while the DVD includes seven of his videos. The package also contains a previously unreleased track that features Eazy-E's 21-year-old son, Lil' E, and three HIV/AIDS public service announcements.



ROSSDALE

JIM JONES
says his album "Harlem: Diary of a Summer" has a 'different energy' from previous Dipset releases.



met guitarist Chris Traynor. Is the band a collaborative effort or is it your vision?

A: Mostly I wrote the songs. I'm pretty forceful in the music I make—I can write songs and I can sing a bit, so that inevitably brings a direction with it. So I bring in a lot, but it was an open forum and we used everyone's experience [to do] what was natural and what was best for each song.

Q: Will *Institute* perform any Bush songs while on tour this fall?

A: Yeah, we have to put a few Bush songs on there. I don't like it when [artists] are willfully obscure in their set lists. I always judge [it by] what I would like

to see when I go to watch a band. If they don't play some of the stuff I know, I'm just like "Oh, my god, you guys suck."

Q: First single "Bullet-Proof Skin" is climbing the Billboard Mainstream Rock chart. Do you still care about having a hit?

A: Obviously I would like it to be, but it's dangerous to expect too much. It's just better to keep within the confines of what you can do and what you know, and the rest hopefully takes care of itself. Or not. There's not much you can do about it. On the excitement level and the quality level, I think we have a good shot.

Q: How much pressure do

you feel to have a successful album?

A: There's much more pressure to make sure that when I perform, I perform well, and when I have the chance to be in the studio, I record well. I mean, as simple as it sounds, the pressure should be about what you can control. Feeling immense pressure about things that are out of your hands can drive you to a lunatic asylum.

Q: So as long as you enjoy yourself and release a good album, that is all that matters?

A: It's mostly what matters. [Laughs] I hope it appeals to everyone, but I mean, obviously it won't, and I've got to live with that.

6 QUESTIONS

with GAVIN ROSSDALE

by KATY KROLL

With such modern rock hits as "Glycerine" and "The Chemicals Between Us," Gavin Rossdale rode a wave of success in the mid-1990s as the lead singer of Bush. Although the band never officially broke up, its members have not performed together since 2002. Since that time, though, Rossdale has remained in the spotlight—as Gwen Stefani's husband, collaborator with Blue Man Group and contributor to the "XXX" soundtrack. This fall, Rossdale returns with his new

TO OUR READERS

Rhythm & Blues is on hiatus, but it will return in the next issue.

REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential.

ALBUMS



THE ROLLING STONES
A Bigger Bang
 Producers: *The Glimmer Twins, Don Was, Virgin*
 Release Date: Sept. 6

The Rolling Stones' studio releases since '81's excellent "Tattoo You" generally expand the band's concert repertory by a song or two, while delivering middling quality. "A Bigger Bang" pushes that envelope, offering iconic songs like "Beggars Banquet" that course, offering 16 songs of stalwart Stones riff that almost compensate for generally embarrassing lyrics. The standout this time is " Streets of Love," whose delicate melody and dramatically swelling chorus hint at a greater depth than the song's own words. For every vintage-sounding track—and there are some beauties (the honky-tonk crunch of opener "Rough Justice," the boozey-woozy slide guitar of "Back of My Hand")—the set delivers just as many unconvincing couplers. (Wouldn't you know it? "I'm Not Con," which lauds our滚石 as fraud. But with writing as bad as this, it looks like a genius in comparison. It's hard to imagine a bigger bang than that. —BW



YOLANDA ADAMS
Day by Day
 Producers: various
 Elektra/Atlantic
 Release Date: Aug. 30

Yolanda Adams continues to deftly straddle the fence between urban music and gospel on her first Atlantic album. Her four-year recording hiatus turns out to have been a plus, resulting in a wholly satisfying package that

triumphantly showcases her arresting vocals. Opening with the rousing "Victory," Adams further ministers through such AC-leaning songs as the title track and "Better Than Gold," the latter pointedly illustrating the blurred line between talking about a boyfriend/husband when actually talking about God. But Adams doesn't ignore her roots on the glorious anthem "Lift Him Up," lead single "Be Blessed," and the soaring ballad "This Too Shall Pass." Teamup with Jimmy Jam and Terry Lewis, Kirk Franklin and other contemporary producers, Adams proves you can draw inspiration from R&B, hip-hop and jazz without compromising gospel's tenets. —GM



TRAPT
Someone in Control
 Producers: *Don Gilmore, Trapt*
 Warner Bros.
 Release Date: Sept. 13

Trapt's "Someone in Control" has already hit chart gold with lead single "Lullaby." The song's raw pulsars and power chords signal the grittier feel this effort possesses in comparison with the band's debut. It also shows the progress Trapt has made in putting together musical arrangements. "Someone" has plenty of radio rock to keep the band on the airwaves for months. "Disconnected" and "Influence" are in the same vein as "Stand Up," while "My Own Design" is a powerful declaration of independence with a U2-style intro. "Waiting" and "Lost Reality" are strong pop contenders. On the latter, Trapt tones down the guitars, entering the majestic song with strings and lyrics that detail the conflict between emotional distance and longing—one's self to be vulnerable in love. —CLT

SINGLES



BARBRA STREISAND
Stranger in a Strange Land (4:05)
 Producers: Barry Gibb, John Merchant
 Writers: B. Gibb, A. Gibb, S. Gibb
 Publisher: *not listed*
 Columbia (CD promo)

For all of Barbra Streisand's eccentricities and polarizing political views, her reunion with Barry Gibb—who masterminded 1980's stellar "Guilty"—pairs her with some of the best arrangements she has ever sung throughout the full-length "Guilty Pleasures," due Sept. 20. First single "Stranger in a Strange Land" is a positive yet poignant and timely expression of the kind of soldiers who have participated in fighting same-sex marriage. The video is streaming at amazon.com. The melody, Gibb's background contributions and Streisand's impassioned performance are superlative. "Stranger" is written and produced by a pop king and sung by his parallel queen, Priceless. —CT



JAMES BLUNT *You're Beautiful* (3:33)
 Producer: Tom Rothrock
 Writers: *Blunt, Starbuck, Ghost*
 Publishers: *EMI/Bucks Music*
 Atlantic (CD promo)

It's not often that a new UK artist is ushered to the United States while his first hit is still on fire overseas. But Atlantic is understandably keyed up over the undeniable universal appeal of James Blunt's wondrous, aching ballad, "You're Beautiful," which spent five weeks at No. 1 in the United Kingdom. There are no producers, budgets or tour dates just this timeless song, a vulnerable, searching search and an Evans-style lyric proclaiming, "You're beautiful/I save your face in a crowded place/And I don't know what to do/Cause I'll never be with you." The old-fashioned eloquence and honesty in this song make it one of the supreme efforts of the year. Pure musical caviar. —CT

ALBUMS

LATIN

AKWID
Los Aguacates de Jiquiplan
 Producer: *Akwid*
 Univision
 Release Date: Aug. 30

▲ **Urban regional duo Akwid is as firmly rooted in hip-hop as it is in Latin traditions. On its third album, Akwid uses a female narrative that evokes Latin culture in TV and introduce and end its proceedings. It's different, but then the initial track sounds like déjà vu: in both its music (a mix of bands and hip-hop) and lyrics (defining Akwid as a bicultural group). Fortunately, Akwid quickly switches gears on the funky "Un Día," a tale of petty robbery that samples Joe Williams and "Yo No Sé," featuring newcomer Cuco. This set is a mix of old and new song samples, a more prominent element that refreshes a sound that could otherwise get repetitive. These touches, coupled with well-crafted lyrics and engrossing tunes, continue to make this a group worth listening to. —LC**

ROCK

TM FITE
Time Ain't Gone
 Producer: *Tim Fite*
 Anti-/Epitaph
 Release Date: Sept. 13

★ Epitaph's anti-imprint has evolved into one of the industry's most adventurous labels, and recent signee Tim Fite arrives as a sort of one-stop shop for all of the company's eclectic wares. On this genre-hopping debut, he skips from rock to hip-hop to honky-tonk rock'n'roll like an academic's brief. Fite, formerly of iron-laced Brooklyn, N.Y., rap act Little T & One Track Mike, essentially constructed this set with samples. But the album fortunately lacks a self-conscious cut-and-paste feel, even on such tracks as "Shook" and "No Good Here," which jolt from bluesy hip-hop to rock 'n' roll without warning. "Gone Ain't Gone" comes off as a celebration of the outsiders, the rebellious and the persecuted, with nods to Nat Turner and Paul Robeson. Verse after verse twists the

familiar and the nostalgic into something wholly unexpected. —TM

AMY RIGBY
Little Fugitive
 Producers: *Jon Graboff, Amy Rigby*
 Signature Sounds
 Release Date: Sept. 6

On the first track of singer/songwriter Amy Rigby's fifth album, the onetime *modernhousewife* withers, confesses her to czarist Russia's most infamous and rakish character. Odd entrance? Seemingly so, but the sly humor and infectious

melody of "Like Rasputin" demands repeat spins. The rest of the 12-song package is equally rewarding, whether Rigby is questioning why her new husband's ex-wife has become a friend or "The Trouble with Japan," dreaming of punk dancing with Joey Ramone or brilliantly lapping into the psychedelic sonics of "Revolver"-era Beatles ("So You Know Now"). Rigby's raw-rockin' delivery and fed-up-with-cheap-crap themes are most prominent, yet she also plays it jauntily on "Needy Men," Roche-like folksy with her handily-rich "Girl Gets It Bad," and nostalgic on "Always With Me." Recorded in two days in New York with guitarist Jon Graboff as co-producer, "Little Fugitive" is one of the best pop/rock albums of the year. —DO

COUNTRY

MARTY STUART & HIS FAMOUS SUPERLATIVES
 Sugar Creek
 Producer: *Marty Stuart*
 Superlatone Records/
 Universal South
 Release Date: Aug. 30

▲ In the first of a trilogy of themed records that launch Marty Stuart's Superlatone imprint, the artist really nails it, offering an old-school gospel collection with a deeply Southern and rugged sound as well as a few surprises. From the spookily good-creepy "Somebody Saved Me" to the inspired instrumental title cut that closes, "Soul's Chapel" is a treasure trove of gospel jewels that dwell on trials in this world and

rewards in the next. Heavy on fine frontman and goose-giving vocals (arguably the best singing Stuart has ever done), chestnuts are resurrected ("Lord Give Me Just a Little More Time") and new ones are born. Other highlights: "The Gospel Story of Noah's Ark," which owns jaw-dropping guitar and authority to burn, and "Move Along Train" with Mavis Staples, an instant classic. Can I get an amen? —RW

WORLD

SEU JORGE
Cru
 Producer: Gringo da Parada
 Wrasse
 Release Date: Sept. 6

★ Moviegoers already know the melancholy yet sweet voice of Brazilian singer Seu Jorge. A former street kid from a Rio de Janeiro slum, he played Knockout Ned in "City of God" and wistfully sang David Bowie songs in Portuguese in "The Life Aquatic With Steve Zissou." Jorge is not one for vocal perfection, as his raw tone occasionally meanders off pitch. However, the charismatic force he brings to these songs is undeniable, whether he's rasping through Sergeant Pepper's "I'm a Loser" or tenderly caressing the salsa-timed ballad "Una Mujer," declaring "Eu Sou Favela (I Am Favela)" or furiously ranting about the proliferation of breast implants in "Mania de Peito." (Since Wrasse went to the trouble of printing the mostly Portuguese lyrics, you'll be glad they didn't add English translation.) Jorge is already the epitome of hip; on "Cru," he proves that he's also a deeply compelling artist. —AT

BLUES

NORTH MISSISSIPPI ALLSTARS
Electric Blue Watermelon
 Producer: *Jim Dickinson*
 ATO
 Release Date: Sept. 6

★ The North Mississippi Allstars rejuvenate their world boogie on their most persuasive studio outing since their debut, *continued on >>>74*

REVIEWS

SINGLES

from >>>75

"Shake Hands With Shorty" "Electric Blue Watermelon" consistently demonstrates that they have arrived at a place where their special feel for hill country blues and their Southern rock sensibilities are in sync. The album opens with "Mississippi Bollweevil," a growling blues number animated by Luther Dickinson's superbly dirty guitar. The two blues tunes are all over the map, from a fire-and-drum track with Otha Turner ("Bounce Ball") to the no-apologies lyricism of "Mean Old Wind Died Down" to the bawling funk of "Stompin' My Foot." A major winner.—PVV

DANCE

ARMAND VAN HELDEN
Nympho

Producer: Armand Van Helden
Ultra

Release Date: Sept. 6

■ Sure, Armand Van Helden has taken five years to deliver a follow-up to his last proper studio album ("Killing Puritans")—four years if you count the absolute misfire that was "Gandhi Khan." But the time "off" has served him well. The cut-and-paste sensibility of the iPod shuffle, if you will—that permeated Van Helden's 2004 DJ mix, the 80s-spackled "New York: A Mix Odyssey" is hard at work on the wickedly feisty and sexy "Nympho." Proven dancefloor hits ("Hey My Name" featuring Spalding Rockwell and "My My My") are included, but consider them a tease for what follows. "I'm a disco whimp," is a Eric Prydz's "Cali on Me," and with "Sugar" and "Brainwashing," Van Helden channels Divine-era Bobby "O" Orlando. "When the Lights Go Down," meanwhile, sounds like an outtake from some lost Romantics recording.—MP

FOULK

JOAN BAEZ
Bowery Songs
Producer: Mark Spector
Koch

Release Date: Sept. 6

■ Decades pass, and □ Joan Baez's voice never gets old. Neither, sadly, does her message. Indeed, "Bowery Songs," named for New York's Bowery Ballroom, is what was recorded last November, begins with an a cappella peace plea in "Finlandia," one of four songs on the 14-track set Baez hadn't previously cut. The others are "Seven Curses" by old comrade in arms Bob Dylan, the traditional "Dink's Song" and Steve Earle's "Jerusalem," which ends the beautifully rendered disc with a somber note as its start. Other songs effectively encapsulate the folk goddess' career. They include "Silver Dagger," which opened her 1960 solo album debut; her haunting signature "Joy Hill"; and Natalie Merchant's "Motherland" and Greg Brown's "Roxeth's Daughter," both from her acclaimed 2003 album of contemporary singer/songwriter fare, "Dark Chords on a Big Guitar."—JB

CHRISTIAN

CASTING CROWNS
Lifeson

Producer: Mark A. Miller
Beach Street/Reunion

Release Date: Aug. 30

■ With the title track already a hit at Christian radio, there is no question that this follows for Casting Crown's addition to encouraging ballads, a big part of Casting Crown's success has been Mark Hall's particular way of challenging church members to be more effective Christians. He does that again on the potent "Stained Glass

"Masquerade" and "Does Anybody Hear Her." As a writer, Hall delivers meaty lyrics in an inviting musical package, with a little sugar to help the medicine go down in some cases. He also has one of the warmest, most evocative voices in any genre. This is intelligent, soulful music that goes beyond mere entertainment to something deeper—a life song many will find themselves singing.—DEP

GOSPEL

THE WILLIAM MURPHY
PROJECT

All Day

Producers: William Murphy/
PJ Morton, Warryn Campbell/
Sony Urban/Epic

Release Date: Aug. 16

■ The William Murphy Project is far better known for his writing credits than for being an artist, having penned the smash "Praise Is What I Do" for Shekinah. Glory in 2002. But

with a voice that is almost extra-terrestrial and a seasoned songwriter's flair for catchy hooks and choruses, Murphy is poised on this debut to establish himself as an artist of major significance. With effortless echoes of gospel, R&B, pop and rock, his appeal is broad. He achieves his reinvention through innovations of his sturdy vocal ensemble, while "Let It Rise" is a rousing anthem, as Murphy dazzles with power and finesse. "The William Murphy Project" is the explosive introduction of a talent to be reckoned with.—GE

ADDITIONAL REVIEWS:

Dandy Warhols

"Odditorium" (3½ stars)

Big Ventriloquists

"Guitar + Dr. Flyer" (3 stars)

John Vanderslice

"The Devil" (3 stars)

Holopaw

"Quilt + Dr. Flyer" (3 stars)

Big 3

"What a Week" (4 stars)

Barbra Streisand

Simply Red

Jon Secada

Window to My Heart (3½ stars)

Producers: Bill Edwards,

Jim Beaman, Jason

Pennock, Jon Secada

Writers: J. Secada,

M. Morejon

Publisher: F.I.P.P. Internat-

ional (BMI)

Big 3

"Window to My Heart" (3 stars)

CD promo)

Big 3

"Window to My Heart" (3 stars)

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INDIE DAY, PART 1

Brockan Bow becomes the first *Independent* distributor since the Nielsen Broadcast Data Systems are begun in 1980 to place two albums simultaneously on the *Billboard* 200 chart. *Brookin' Country Songs*, No. 14, while *Craig Morgan* lands his third top 10.

CAREY SWEEPS

Mariah Carey's "We Belong Together" holds No. 1 on the *Billboard* 100 as "I Told You I Love You" rises to No. 2. She's the first solo female in the chart's 47 years to own the top two spots. Carey's *Emancipation of Mimi* (781,000) held the No. 2 spot in 2002, but was a guest on *Fal Joe's "What's Luv."*



INDIE DAY, PART 2

Rapper Jim Jones bows at No. 5 on the *Billboard* 200. His "Harlem: Diary of a Summer" is the first album from the indie distributing label Koch, but its first without World Wrestling Entertainment branding.

CHART BEAT

HEAD FRED BROWNSON
EVERY WEEK AT
BILLBOARD.COM/CHARTS

>>Mariah Carey's "We Belong Together" (Island) is one of the top 10 songs of the week, as it hits its 14th week in pole position. It is the first single to remain on top for 14 weeks since Etta James' "Candle in the Wind" (1997).

>>With Carey's "Shake It Off" rising to No. 2, Fred Brown foreshadows the chart news: Carey will generate a "shake" across the board. "We Belong Together" and her reports on how Mel's Morgan and Freddie Jackson help each other return to the R&B charts.

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Digital Digs Deeper Sales For 'Six Feet' Set

A banner chart week by soundtrack "Six Feet Under, Volume Two: Everything Ends" teaches new and old lessons.

One of the first benefits that the *Billboard* charts department noticed in 1991 when we flipped two of our lists from ranked reports to the point-of-sale data provided by Nielsen SoundScan was that POS-driven charts could more quickly



and accurately track the impact—or lack thereof—of TV exposure.

Sales activity in the wake of the final episode of HBO's "Six Feet Under" series reminds us of that. It also illustrates what a meaningful pipeline digital sales can represent for certain kinds of music.

With sales increasing almost tenfold (moving 14,000 copies) from the prior week, "Volume Two" bows at No. 74 on The Billboard 200 while re-entering "Top Soundtracks" at No. 3. More than half of those sales (54%) came via digital download, which makes the soundtrack an easy No. 1 on SoundScan's Digital Albums chart, a list that will soon appear in *Billboard*.

The album sold more than 7,500 downloads during the tracking week, more than twice those of Black Eyed Peas' "Monkey Business" at No. 2 on the Digital Albums chart.

That large chunk of digital sales is impressive when you consider that the format accounted for less than 1% of all album sales in 2004 and 2.4% so far in 2005.

The first "Six Feet Under" soundtrack, which was on Universal, spent one lone week on *Top Soundtracks*. The new one, from Astralwerks, had one prior week on that list in the July 16 issue, several weeks after "Six Feet Under" began its final season.

As Inside Track reported last week, the dramatic concluding minutes of the show's finale were accompanied by "Breathe Me," a song from U.K. electronic artist Sia, who almost looks like

she could be the sister of Brenda Chenowith, the character played by Rachel Griffiths.

While most albums iTunes and other download services offer allow consumers to buy any song à la carte, some of the tracks on "Volume Two," including Sia's, could only be accessed by purchasing the whole soundtrack bundle.

KEEPING UP: While we wait for *Kanye West* to dominate next issue's charts with an opening week that could reach the neighborhood of 800,000-850,000, an artist with a similar résumé—albeit less visibility—owns the Hot Shot Debut on The Billboard 200.

Meet Jim Jones, who, like West, wears the hats of rapper, producer and label executive. Jones, a member of the hip-hop collective known as the Diplomats and Dipset, has also directed music videos. He calls a No. 5 start on the big chart (74,500 copies).

Jones also grabs the highest ring on Top R&B/Hip-Hop Albums after street date violations caused an early start at No. 66.

Talk about keeping up with the Joneses—this is the second time in five months that a rapper named Jones rules the R&B/hip-hop list. Mike Jones (no rela-

tion) did so in the May 7 issue, when he entered *The Billboard 200* at No. 3.

Next week's big chart will be busier. Aside from West's fast start, first-day sales cited by retailers project debuts of 230,000-240,000 for *Tony Yayo*, 105,000-115,000 for *Brooks & Dunn*, 60,000 or more for *Rhiana* and 40,000-plus each for *Eric Clapton* and *Cold*.

KEEPING SCORE: *Billboard* 200 champ *Hilary Duff* sees a typical second-week slide of 51%. In this soft frame, that's enough to hold the top spot (101,000 copies). It's the first time she has led the big chart for more than a week.

In a biweekly chart that appears in this issue, *Delbert McClinton* bows at No. 1 on *Top Blues Albums*. It's his third chart-topper on that list.

On a rotating album chart that would normally appear this issue, saxophonist/flutist *Najee* replaces *Brian Culbertson* on *Top Contemporary Jazz*. This is *Najee's* third No. 1 on that chart, his first dating back to 1987; Culbertson's latest headed the list for four weeks.

In recognition of this changing of the guard, the top 15 positions of the *Contemporary Jazz* chart occupy this issue's "From *billboard.biz*" spotlight on page 90.

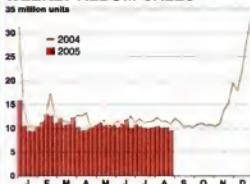
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	SINGLES	TIME	DIGITAL
This Week	9,658,000	90,000	6,024,000	
Last Week	10,276,000	105,000	6,687,000	
Change	-6.0%	-14.3%	-9.9%	
This Week Last Year	10,866,000	113,000	2,934,000	
Change	-11.3%	-20.4%	105.3%	

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	397,761,000	364,682,000	-8.3%
Store Singles	5,519,000	3,669,000	-33.5%
Digital Tracks	75,575,000	210,144,000	178.1%
Total	478,855,000	578,495,000	20.8%

Album Sales

Year	Album Sales
'04	397.8 million
'05	578.5 million

Digital Tracks Sales

Year	Digital Tracks Sales
'04	75.6 million
'05	210.1 million

SALES BY ALBUM FORMAT

Format	2004 Sales	2005 Sales	Change
CD	389,813,000	362,077,000	-7.1%
Cassette	6,839,000	1,846,000	-73.0%
Other	1,109,000	759,000	-31.6%

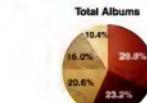
For week ending Aug. 26, 2005. Figures are rounded from a national sample of retail store and Nielsen SoundScan sales reports collected and provided by

UMWD (Sony BMG), Indies (EMI), WEA (Warner Bros.) and EMM (Mercury/MCA).

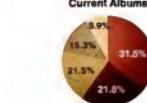
DISTRIBUTORS' MARKET SHARE: 08/01/05-08/28/05

● UMWD ● Sony BMG ● Indies ● WEA ● EMM

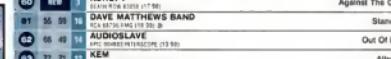
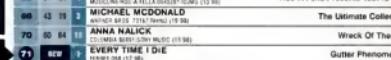
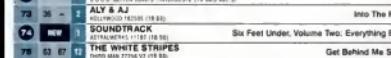
Total Albums



Current Albums



SEP
10
2005 THE Billboard 200

ARTIST	SONG	ALBUM	RELEASER	Label	Time
her album and Josh Kelley's No. 1					chart
Heathbreakers					
mark first					
time Hollywood					
spin both charts at once					
					
Animated					
amphibian					
sells 40,000					
eff strength					
and "Axel F"					
Best-charting					
set for					
Holiday Plateau					
since 1994					
					
Buffalo, N.Y.					
rock band					
souls its					
big sales					
week (14,000) and					
their					
appearance					
on bin chart					
with first few releases					
					
Destry's					
Band's first					
album away					
from Virgin					
nets 12,000.					
RCI working					
with a radio					
distributed via					
Sony BMG					
indie RED.					
					
Group legs					
biggest					
sales week					
(19,000).					
Did two in-					
country during					
recording week					
in L.A. and					
San Diego.					
					
91 ALANIS MORISSETTE	91	ALANIS MORISSETTE	ALANIS MORISSETTE	Reprise	1:56
SONGTRACK	92	COLLEGE GIRL	COLLEGE GIRL	SONY MUSIC	1:56
SHAKIRA	93	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
93 JASON ALDEAN	94	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
MARY MARY	95	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
95 PAPA ROACH	96	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
GUNS 'N' ROSES	97	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
97 IL DIVO	98	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
98 ROB THOMAS	99	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
99 SLIM THUG	100	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
100 JURUDI	101	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
101 NICKIE CREEK	102	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
102 SEETHER	103	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
103 LAIRIA MARI	104	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
104 MICHAEL MCDONALD	105	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
105 ANNA NALICK	106	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
106 COMMON	107	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
107 ALY & AJ	108	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
108 SOUNDTRACK	109	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
109 THE WHITE STRIPES	110	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
110 CIARA	111	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
111 JASON MRAK	112	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
112 GEORGE STRAIT	113	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
113 DESTINY'S CHILD	114	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
114 NATASHA BEDINGFIELD	115	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
115 SILVERSTERN	116	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
116 BACKSTREET BOYS	117	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
117 TREY SONGZ	118	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
118 TOMMY LEE	119	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
119 BABYFACE	120	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
120 THE BLEED	121	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
121 VASCAYA	122	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
122 VASCAYA	123	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
123 CAROLE KING	124	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
124 BLACK REBEL MOTORCYCLE CLUB	125	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
125 DOWNS DOWN	126	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
126 CELTIC WOMAN	127	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
127 THE OFFSPRING	128	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
128 MONTGOMERY GENTRY	129	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
129 ALANIS MORISSETTE	130	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
130 SMASH MOUTH	131	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
131 NINE INCH NAILS	132	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
132 JOHN LEGEND	133	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
133 MONTGOMERY GENTRY	134	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
134 ALANIS MORISSETTE	135	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
135 BOBBY VALENTINO	136	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
136 SMASH MOUTH	137	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
137 NINE INCH NAILS	138	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
138 JOHN LEGEND	139	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
139 MONTGOMERY GENTRY	140	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
140 ALANIS MORISSETTE	141	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56
141 JAGGED LITTLE PILL	142	LOVE ME ME ME	LOVE ME ME ME	SONY MUSIC	1:56

THE BILLBOARD 200 ARTIST INDEX

10 YEARS	182	THE ALL-AMERICAN	100	BLACK REBEL	100	BRONCO	100	EL BIZANTE DE	100
3 DOORS DOWN	183	INJECTS	14	185	100	AMERICA	100	RAY CHARLES	100
311	184	ALY & AJ	173	186	100	THE BLACK EYED PEAS	100	HERBIE KREISER	100
50 CENT	185	REIGN ANGELS	197	187	100	MOTORCYCLE CLUB	100	MICHAEL BUBLE	100
TRACE ADAMS	186	AMY ANDY	198	188	100	THE BLACK EYED PEAS	100	PAUL CLARKSON	100
TOBY KEITH	187	ARMED	199	189	100	ONE TRUTH-HARMONY	100	THE CUCK FAUX	100
TOBY KEITH	188	ARMED	200	190	100	ROWSING FOR SOLE	100	TMARIAH CAREY	100
TOBY KEITH	189	ARMED	201	191	100	ROWSING FOR SOLE	100	CASSEY	100
TOBY KEITH	190	ARMED	202	192	100	ROWSING FOR SOLE	100	KEYNSHA COLE	100

142. 78	ZACH SAMUE	128	POO FIGHTER	31	GRUPO BRYSON	133	WWE	MIKE JONES	25
143. 79	EMMETT	129	MICHAEL ELLIOTT	36	GUNS N' ROSES	152	WWE	SHANE MCMAHON	26
144. 79	HOWIE DAY	130	FRANKIE J.	36	INTERPOL	179	WWE	TYSON KELLY	24-50
145. 79	BO LEPARD	131	EMMETT	116	ANTHONY HAMILTON	132	WWE	R. KELLY	38
146. 79	GAVIN DEGRAW	132	EVERY TIME I DIE	116	MARSHALL HEIGHTS	133	WWE	KEM	53
147. 79	DESTINY'S CHILD	133	THE GAME	144	FAITH HILL	134	WWE	JACK'S MANNEQUIN	37

THE Billboard 200

Data for week of SEPTEMBER 10, 2006. For chart requests, call 515-551-4533.

Go to www.billboard.com for complete chart data. © 2007

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2005

HOT 100 Billboard

THE BILLBOARD HOT 100

ARTIST	TITLE	INCHES	WEEKS
Mariah Carey	#1 WE BELONG TOGETHER	1	22
Shakira	GREATEST SHAKIRAH	1	20
Faith Hill & Tim McGraw	GAINER	1	19
Colbie Caillat	SWAY	1	18
Donna Summer	DON'T CHA	1	17
Missy Elliott	LOSE CONTROL	1	16
Bow Wow	LET ME TELL YOU	1	15
Rihanna	PON DE REPLAY	1	14
Bow Wow	LIKE YOU	1	12
Lil Wayne	YOU AND ME	1	10
Kelly Clarkson	BEHIND THESE HAZEL EYES	1	9
Alisan Porter	LISTEN TO YOUR HEART	1	8
D.H.T.	JUST THE GIRL	1	7
Kelly Clarkson	SUGAR WE'RE GOIN' DOWN	1	6
Green Day	DO IT YOURSELF	1	5
Donna Summer	BEVERLY HILLS	1	4
Black Eyed Peas	DON'T LIE	1	3
Green Day	WAKE ME UP WHEN SEPTEMBER ENDS	1	2
Mr. Collum (L. COLE/M. CROWDER)	PIMPIN' ALL OVER THE WORLD	1	1
Go-Go's	FEEL GOOD INC.	1	1
Kanye West	GOOGI DING DING	1	1
Destiny's Child	CATER 2 U	1	1
Green Steffen	COOL	1	1
Faith Jessie Nelly	GET IT POPPIN'	1	1
Natalie Bedingfield	THESE WORDS	1	1
Destiny's Child	MY HUMAN	1	1
Patricia Racine	DON'T PHUNK WITH MY HEART	1	1
Green Day	SCARS	1	1
Brad Paisley	HOLIDAY	1	1
Hilary Duff	ALCOHOL	1	1
Patricia Racine	WAKE UP	1	1
50 Cent	QUIT CONTROL (REMIX)	1	1
Ying Yang Twins	BAAD	1	1
Shakira	SINCE U BEEN GONE	1	1
Shakira	LA TORTURA	1	1
The Killers	MR. BRIGHTNESS	1	1
Shakira	YOUR BODY	1	1
Perry Fizz	GRIND WITH ME	1	1
Rob Thomas	LONELY NO MORE	1	1
Lydia Jennings	BEST OF ME	1	1
Boyz II Men	FREE YOURSELF	1	1
50 Cent	JUST A LITTLE BIT	1	1
Colbie Caillat	SPREAD OF SOUND	1	1
Will Smith	SWITCH	1	1
Cray Frog	AXEL F	1	1
Next Plateau	TAKE IT TO THE MAX	1	1
Cray Frog	THIS IS HOW A HEART BREAKS	1	1
Richard Marx	SOMETHING MORE	1	1
Alton	BELLY DANCE (BANANAS)	1	1

Shakira's second
intra-week
inches after
a technical
problem
in digital sales
and matching
her prior Hot
100 peak.



At No. 61,
Kelly Clarkson
had the biggest
jump in rank,
with airplay up
50%. She
enjoyed
success on
Video Music
Awards



The track is
a preview
of the band's
upcoming
album, is the
top debut on
Hot Digital
Songs for
2005.



Shakira's third
straight
inches double
platform for
"Him."



Faith Hill &
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Mariah Carey
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BETWEEN THE BULLETS: sylive.billboard.com

OUTDOING YOURSELF? sylive.billboard.com

As "Shake It Off" jumps to No. 1 on the
Billboard Hot 100 and grabs the chart's top airplay gain (4.15 million lis-
tener impressions), Mariah Carey could
end her 14-week No. 1 run for "We
Belong Together." If so, "Belong Togeth-
er" will fall two weeks shy of the Hot 100
record: the 16-week reign of Carey's

1996 pairing with Boyz II Men.

"Belong" holds at No. 1 for a 16th
week on Hot 100 Airplay, which ties it
for second all-time with No Doubt's
1996 hit, "Don't Speak." "Goo Goo Dolls'"
"Iris" holds the chart mark with 18
weeks at the top.

—Silvio Petruolo



HOT 100 AIRPLAY

WEEK	SONG	ARTIST	LAST WEEK	TITLE	ARTIST/IMPRINT / PROMOTION/LABEL
1	22	WE BELONG TOGETHER	1	WE BELONG TOGETHER	1 ELLIOTT YOUNG (HARVEY/ATLANTIC)
2	14	WALKIN' ON THE SUN	2	WALKIN' ON THE SUN	2 NARINA GAYE (ATLANTIC)
3	24	LET ME HOLD YOU	3	LET ME HOLD YOU	3 NINA CAGE (ATLANTIC)
4	18	YOU	4	YOU	4 BRIAN ENO (ATLANTIC)
5	4	LOVE CONTEST	5	LOVE CONTEST	5 BRYCE DODD (THE GOLDE MGR/ATLANTIC)
6	14	PON DE REPLAY	6	PON DE REPLAY	6 PON DE REPLAY (THE GOLDE MGR/ATLANTIC)
7	12	GOLD DIGGER	7	GOLD DIGGER	7 SWEEET WEST FOR JAY-Z (KID CUDI/ATLANTIC)
8	10	DON'T CRY	8	DON'T CRY	8 JAY-Z (KID CUDI/ATLANTIC)
9	7	BEHIND THESE HAZEL EYES	9	BEHIND THESE HAZEL EYES	9 JAY-Z (KID CUDI/ATLANTIC)
10	11	YOU AND ME	10	YOU AND ME	10 JAY-Z (KID CUDI/ATLANTIC)
11	8	CATER 2 U	11	CATER 2 U	11 JAY-Z (KID CUDI/ATLANTIC)
12	13	PLAY	12	PLAY	12 JAY-Z (KID CUDI/ATLANTIC)
13	12	LISTEN TO YOUR HEART	13	LISTEN TO YOUR HEART	13 BRIAN ENO (ATLANTIC)
14	19	PIMPIN' ALL OVER THE WORLD	14	PIMPIN' ALL OVER THE WORLD	14 JAY-Z (KID CUDI/ATLANTIC)
15	16	OUTTA CONTROL (REMIX)	15	OUTTA CONTROL (REMIX)	15 JAY-Z (KID CUDI/ATLANTIC)
16	10	BADDO	16	BADDO	16 THIS NAME (ATLANTIC/ATL)
17	19	FREE YOURSELF	17	FREE YOURSELF	17 THIS NAME (ATLANTIC/ATL)
18	16	YOUR BODY	18	YOUR BODY	18 PETE YORN (ATLANTIC)
19	17	GET IT POPPIN'	19	GET IT POPPIN'	19 PETE YORN (ATLANTIC)
20	13	MUST BE NICE	20	MUST BE NICE	20 PETE YORN (ATLANTIC)
21	21	COOL	21	COOL	21 SWEEET WEST FOR JAY-Z (KID CUDI/ATLANTIC)
22	11	SWEEET WEST	22	SWEEET WEST	22 SWEEET WEST FOR JAY-Z (KID CUDI/ATLANTIC)
23	19	LOVE HILLS	23	LOVE HILLS	23 SWEEET WEST FOR JAY-Z (KID CUDI/ATLANTIC)
24	25	LOONEY NO MORE	24	LOONEY NO MORE	24 SWEEET WEST FOR JAY-Z (KID CUDI/ATLANTIC)
25	22	HOLLABACK GIRL	25	HOLLABACK GIRL	25 SWEEET WEST FOR JAY-Z (KID CUDI/ATLANTIC)
26	34	LA TINA	26	LA TINA	26 SWEEET WEST FOR JAY-Z (KID CUDI/ATLANTIC)
27	28	THE ALEXANDRA (EPIC/SONY MUSIC)	27	THE ALEXANDRA (EPIC/SONY MUSIC)	27 SWEEET WEST FOR JAY-Z (KID CUDI/ATLANTIC)

9/7/05 entries, comprised of top 40 adult contemporary (AC), rock, country, R&B, gospel, Latin, and Christian formats, as independently measured by Nielsen SoundScan. * denotes a new entry. This chart is used to calculate the Hot 100.

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POP Billboard

POP 100

WEEK	SONG	ARTIST	TITLE	ARTIST/IMPRT / PROMOTION/LABEL
1	10	41	DON'T CHA	THE PRODIGY (FEAT. DANNY BROWN) (INTERSCOPE)
2	7	14	LOSE CONTROL	WEST BETY (LIVE) (INTERSCOPE)
3	2	14	PON DE REPLAY	DR. DRE (INTERSCOPE)
4	3	20	WE BELONG TOGETHER	MARIAH CAREY (COLUMBIA)
5	5	18	LISTEN TO YOUR HEART	R.E.M. (ATLANTIC)
6	9	31	YOU AND ME	DR. DRE (INTERSCOPE)
7	4	23	BEHIND THESE HAZEL EYES	HELLY CLOSPER (ATLANTIC)
8	16	6	SHAKE IT OFF	SHAKA ZUMBA (ATLANTIC)
9	11	8	DON'T LIE	DR. DRE (INTERSCOPE)
10	8	9	JUST THE GIRL	THE CLUELESS (COLUMBIA)
11	10	11	BEVERLY HILLS	DR. DRE (INTERSCOPE)
12	3	12	COOL	DR. DRE (INTERSCOPE)
13	14	13	GET IT POPPIN'	FAT JOE FEAT. MELI (SOLID/ATLANTIC)
14	15	15	LET ME HOLD YOU	DR. DRE (INTERSCOPE)
15	14	16	THESE WORDS	MARIAH CAREY (COLUMBIA)
16	18	17	WE'RE GOIN' DOWN	DR. DRE (INTERSCOPE)
17	12	18	SCARE	DR. DRE (INTERSCOPE)
18	17	19	DO NOT PUNK WITH MY HEART	THE BLACK KEYS (HANSON/ATLANTIC)
19	19	21	GOOD INC	DR. DRE (INTERSCOPE)
20	3	24	WAKE UP WHEN SEPTEMBER ENDS	BOB MARLEY (ATLANTIC)
21	20	25	HOLLABACK GIRL	DR. DRE (INTERSCOPE)
22	31	26	STICK IT DOWN	DR. DRE (INTERSCOPE)
23	22	27	PIMPIN' ALL OVER THE WORLD	DR. DRE (INTERSCOPE)
24	24	28	WE BEEN GONE	DR. DRE (INTERSCOPE)
25	27	29	WAKE UP	DR. DRE (INTERSCOPE)
26	21	30	HOLIDAY	DR. DRE (INTERSCOPE)
27	25	31	SWITCH	DR. DRE (INTERSCOPE)
28	25	32	HOW TO DEAL	DR. DRE (INTERSCOPE)
29	28	33	MR. BRIGHTSIDE	THE BEACH BOYS (ATLANTIC)
30	30	34	BELLY DANCER (BANANAZA)	DR. DRE (INTERSCOPE)
31	47	5	BECAUSE OF YOU	DR. DRE (INTERSCOPE)
32	40	5	LIKE YOU	DR. DRE (INTERSCOPE)
33	37	37	JUST WANT YOU TO KNOW	BACKSTREET BOYS (ATLANTIC)
34	42	6	AXEL F	DR. DRE (INTERSCOPE)
35	32	38	BABY I'M BACK	DR. DRE (INTERSCOPE)
36	35	39	WE ARE THE WORLD	DR. DRE (INTERSCOPE)
37	38	40	DIRTY LITTLE SECRET	DR. DRE (INTERSCOPE)
38	34	25	THE BEST OF YOU	DR. DRE (INTERSCOPE)
39	36	40	GRINN WITH ME	DR. DRE (INTERSCOPE)
40	33	16	SPEED OF SOUND	DR. DRE (INTERSCOPE)
41	43	10	THIS IS HOW A HEART BREAKS	DR. DRE (INTERSCOPE)
42	46	2	COHCOH	DR. DRE (INTERSCOPE)
43	47	7	DYRTY LITTLE SECRET	DR. DRE (INTERSCOPE)
44	38	18	WE ARE THE WORLD	DR. DRE (INTERSCOPE)
45	44	20	WANT YOU TO KNOW (HAPPEN TO ME)	DR. DRE (INTERSCOPE)
46	44	20	WANT YOU TO KNOW (HAPPEN TO ME)	DR. DRE (INTERSCOPE)
47	41	8	THESE BOOTS ARE MADE FOR WALKIN'	DR. DRE (INTERSCOPE)
48	50	26	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
49	48	33	THOMAS (HELLO)	DR. DRE (INTERSCOPE)
50	55	4	YOUR BODY	DR. DRE (INTERSCOPE)
51	55	20	BREATHE (2 AM)	DR. DRE (INTERSCOPE)
52	55	20	WANNA NUKE (ATLANTIC)	

WEEK	SONG	ARTIST	TITLE	ARTIST/IMPRT / PROMOTION/LABEL
1	50	1	DO YOU WANT TO	RENEE FERGUSON (CHOCOLATE)
2	42	40	LOSE CONTROL	DR. DRE (INTERSCOPE)
3	59	56	DAMON'S FROTH	DR. DRE (INTERSCOPE)
4	52	52	BACH THEM	DR. DRE (INTERSCOPE)
5	53	11	ALL NIGHTS	DR. DRE (INTERSCOPE)
6	54	51	INSIDE YOUR HEAVEN	DR. DRE (INTERSCOPE)
7	57	53	BE MY ESCAPE	DR. DRE (INTERSCOPE)
8	51	22	DEADLY RIVER	DR. DRE (INTERSCOPE)
9	54	5	PLAY	DR. DRE (INTERSCOPE)
10	59	57	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
11	61	67	OUTTA CONTROL (REMIX)	DR. DRE (INTERSCOPE)
12	62	60	ALL THESE THINGS THAT I'VE DONE	DR. DRE (INTERSCOPE)
13	65	62	CATER 2 U	DR. DRE (INTERSCOPE)
14	61	65	AS GOOD AS I ONCE WAS	DR. DRE (INTERSCOPE)
15	63	58	PHOTOGRAPH	DR. DRE (INTERSCOPE)
16	67	63	OUTTA CONTROL (REMIX)	DR. DRE (INTERSCOPE)
17	68	72	CANDY SHOP	DR. DRE (INTERSCOPE)
18	70	70	GOOD TIMES	DR. DRE (INTERSCOPE)
19	69	69	THE BLACK EYES PEAS (INTERSCOPE)	
20	70	70	PRECIOUS	DR. DRE (INTERSCOPE)
21	61	61	IF YOU WERE MINE	DR. DRE (INTERSCOPE)
22	62	62	MISSIN' PAPA (ATLANTIC)	
23	75	75	YOU'LL THINK OF ME	DR. DRE (INTERSCOPE)
24	74	68	B.Y.O.B.	DR. DRE (INTERSCOPE)
25	76	76	THAT'S THE WORDS	DR. DRE (INTERSCOPE)
26	76	76	A REAL FIN' PLACE TO START	DR. DRE (INTERSCOPE)
27	68	68	BADD	DR. DRE (INTERSCOPE)
28	78	77	THREE TIMES (COLLEGADE)	
29	73	73	INSIDE YOUR HEAVEN	DR. DRE (INTERSCOPE)
30	68	68	RIGHT HERE	DR. DRE (INTERSCOPE)
31	79	79	SOMETHING MORE	DR. DRE (INTERSCOPE)
32	74	74	NOTICE ME	DR. DRE (INTERSCOPE)
33	66	66	BRIGHTER THAN SUNSHINE	DR. DRE (INTERSCOPE)
34	64	64	HOME	DR. DRE (INTERSCOPE)
35	62	62	AN HONEST MISTAKE	DR. DRE (INTERSCOPE)
36	60	60	FAST CARS AND FREEDOM	DR. DRE (INTERSCOPE)
37	57	57	STARS	DR. DRE (INTERSCOPE)
38	50	50	FOLLOW THROUGH	DR. DRE (INTERSCOPE)
39	70	70	SEASONS OF LOVE	DR. DRE (INTERSCOPE)
40	64	64	CART OF HEAVEN (ATLANTIC)	
41	64	64	GRAND THURST (ATMOSPHERE) (WHERE IS MY BOY)	DR. DRE (INTERSCOPE)
42	65	71	GLAMOROUS INDIE ROCK & ROLL	DR. DRE (INTERSCOPE)
43	62	62	PESTI I EVER HAD	DR. DRE (INTERSCOPE)
44	60	60	REDNECK YACHT CLUB	DR. DRE (INTERSCOPE)
45	64	64	GOLD DIGGER	DR. DRE (INTERSCOPE)
46	64	64	DIM DODGE	DR. DRE (INTERSCOPE)
47	65	65	THE BLACK EYES PEAS (ATLANTIC)	
48	62	62	SO SEDUCTIVE	DR. DRE (INTERSCOPE)
49	57	57	MEMORIES OF US	DR. DRE (INTERSCOPE)
50	60	57	WE ARE (ATLANTIC)	
51	66	66	WE ARE AGAIN (ATLANTIC)	
52	67	67	WE BE BURNIN'	DR. DRE (INTERSCOPE)
53	68	68	WORDPLAY	DR. DRE (INTERSCOPE)
54	65	65	DR. DRE (INTERSCOPE)	

POP 100 AIRPLAY

WEEK	SONG	ARTIST	TITLE	ARTIST/IMPRT / PROMOTION/LABEL
1	20	1	WE BELONG TOGETHER	DR. DRE (INTERSCOPE)
2	3	20	BEHIND THESE HAZEL EYES	DR. DRE (INTERSCOPE)
3	4	17	PON DE REPLAY	DR. DRE (INTERSCOPE)
4	5	17	LISTEN TO YOUR HEART	DR. DRE (INTERSCOPE)
5	6	17	LOSE CONTROL	DR. DRE (INTERSCOPE)
6	7	17	YOU AND ME	DR. DRE (INTERSCOPE)
7	8	17	SHAKE IT OFF	DR. DRE (INTERSCOPE)
8	9	17	GET IT POPPIN'	DR. DRE (INTERSCOPE)
9	10	18	LET ME IN	DR. DRE (INTERSCOPE)
10	11	18	HOW NEW (WE CRAVE)	DR. DRE (INTERSCOPE)
11	12	18	COKE	DR. DRE (INTERSCOPE)
12	13	18	BEVERLY HILLS	DR. DRE (INTERSCOPE)
13	11	18	SCARS	DR. DRE (INTERSCOPE)
14	12	18	DON'T PHUNK WITH MY HEART	DR. DRE (INTERSCOPE)
15	13	18	DON'T LIE	DR. DRE (INTERSCOPE)
16	14	18	HOW TO DEAL	DR. DRE (INTERSCOPE)
17	15	18	BECAUSE OF YOU	DR. DRE (INTERSCOPE)
18	16	18	PRETTY GIRL (ATLANTIC)	
19	17	18	MISSIN' PAPA (ATLANTIC)	
20	18	18	SWITCH	DR. DRE (INTERSCOPE)
21	21	18	BABY I'M BACK	DR. DRE (INTERSCOPE)
22	20	18	DR. DRE (INTERSCOPE)	
23	24	18	DR. DRE (INTERSCOPE)	
24	25	18	BELLY DANCER (BANANAZA)	
25	26	18	JUST WANT YOU TO KNOW	DR. DRE (INTERSCOPE)
26	27	18	HOLIDAY	DR. DRE (INTERSCOPE)

HOT SINGLES SALES

WEEK	SONG	ARTIST	TITLE	ARTIST/IMPRT / PROMOTION/LABEL
1	19	1	DON'T CHA	THE PRODIGY (INTERSCOPE)
2	12	12	INSIDE YOUR HEAVEN	DR. DRE (INTERSCOPE)
3	10	10	INSIDE YOUR HEAVEN	DR. DRE (INTERSCOPE)
4	1	1	TAURUS	DR. DRE (INTERSCOPE)
5	4	4	GHETTO	DR. DRE (INTERSCOPE)
6	5	5	LONELY	DR. DRE (INTERSCOPE)
7	6	6	REDNECK SCHOOL	DR. DRE (INTERSCOPE)
8	1	1	ANGEL	DR. DRE (INTERSCOPE)
9	7	7	GOLD DIGGER	DR. DRE (INTERSCOPE)
10	1	1	THAT'S A THIEF (ATLANTIC)	
11	1	1	LOSE CONTROL	DR. DRE (INTERSCOPE)
12	1	1	SOUTHERN LYNX	DR. DRE (INTERSCOPE)
13	6	6	DO YOU BELIEVE IN MAGIC	DR. DRE (INTERSCOPE)
14	11	11	AT THE KITCHEN TABLE IN THE CLOSET (CHAPTER 1 OF 6)	DR. DRE (INTERSCOPE)
15	12	12	WE WILL BECOME SANGUINES BE STILL MY HEART	DR. DRE (INTERSCOPE)
16	10	10	FROM THE BOTTOM OF MY HEART	DR. DRE (INTERSCOPE)
17	8	8	WHEN YOU TELL ME THAT YOU LOVE ME	DR. DRE (INTERSCOPE)
18	9	9	DR. DRE (INTERSCOPE)	
19	17	17	DREAM BIG	DR. DRE (INTERSCOPE)
20	13	13	EVERYTHING'S EVERY PART OF ME	DR. DRE (INTERSCOPE)
21	1	1	10:10 (WOMAN)	DR. DRE (INTERSCOPE)
22	21	21	ALL BECAUSE OF YOU	DR. DRE (INTERSCOPE)
23	1	1	CAROL	DR. DRE (INTERSCOPE)
24	5	5	CAROL (CARTER BROTHERS) (LIVE/CD)	
25	17	17	LISTEN TO YOUR HEART	DR. DRE (INTERSCOPE)
26	10	10	PLAY	DR. DRE (INTERSCOPE)
27	1	1	DR. DRE (INTERSCOPE)	

POP 100 AIRPLAY

WEEK	SONG	ARTIST	TITLE	ARTIST/IMPRT / PROMOTION/LABEL
1	20	7	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
2	27	27	THE CURE	DR. DRE (INTERSCOPE)
3	25	25	OH	DR. DRE (INTERSCOPE)
4	31	28	MRI. BRIGHTSIDE	THE ROLLING STONES (INTERSCOPE)
5	24	24	TOUCH ME (ATLANTIC)	
6	33	7	LA TORTURA	DR. DRE (INTERSCOPE)
7	22	22	JUST A LITTLE BIT	DR. DRE (INTERSCOPE)
8	34	34	SUMMER NIGHTS	DR. DRE (INTERSCOPE)
9	30	30	SUGAR, WE'VE GOIN' DOWN	DR. DRE (INTERSCOPE)
10	50	52	WAKE ME UP WHEN SEPTEMBER ENDS	DR. DRE (INTERSCOPE)
11	40	40	YOUR BODY	DR. DRE (INTERSCOPE)
12	41	41	YOU BODY	DR. DRE (INTERSCOPE)
13	42	42	YOU BODY	DR. DRE (INTERSCOPE)
14	43	43	YOU BODY	DR. DRE (INTERSCOPE)
15	44	44	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
16	45	45	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
17	46	46	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
18	47	47	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
19	48	48	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
20	49	49	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
21	50	50	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
22	51	51	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
23	52	52	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
24	53	53	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
25	54	54	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)
26	55	55	OH (COME BACK TO TEXAS)	DR. DRE (INTERSCOPE)

HITPREDICTOR

WEEK	SONG	ARTIST	TITLE	ARTIST/IMPRT / PROMOTION/LABEL
1	1	1	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
2	2	2	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
3	3	3	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
4	4	4	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
5	5	5	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
6	6	6	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
7	7	7	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
8	8	8	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
9	9	9	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
10	10	10	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
11	11	11	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
12	12	12	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
13	13	13	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
14	14	14	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
15	15	15	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
16	16	16	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
17	17	17	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
18	18	18	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
19	19	19	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
20	20	20	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
21	21	21	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
22	22	22	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
23	23	23	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
24	24	24	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
25	25	25	MR. HUMPS	THE BLACK KEYS (INTERSCOPE)
26	26	26</		

Billboard R&B/HIP-HOP

SEP
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2005

TOP R&B/HIP-HOP ALBUMS

WEEK	WEEK	ARTIST	ALBUM	Label	Title	WEEK	WEEK	ARTIST	ALBUM	Label	Title
1	56	2	#1 GREATEST JIM JONES	UNFORGIVEN (10.95) ■	Harlem: Diary Of A Summer	1	56	53	51	FAITH EVANS	CATCH IT (17.95)
2	1	1	CAPTURED JEEZY	JOHN 3:16 (10.95) ■	Let's Get It: Thug Motivation 101	57	55	51	CASH MONEY	CASH MONEY (22.95) ■	
3	2	2	MARIAH CAREY	THE REIGN (10.95) ■	The Emancipation Of Mimi	58	58	50	SONGTRACK	SONGTRACK (12.95)	
4	3	3	BOW WOW	COLLECTIVE (10.95) ■	Wanted	59	51	46	ROTHBURY	ROTHBURY (10.95) ■	
5	10	12	AMERICAN EYES	AMERICAN EYES (10.95) ■	Monkey Business	60	50	45	FAT JOE	JOE (10.95) ■	
6	13	15	KEYSHIA COLE	KEYSHIA COLE (10.95) ■	The Way It Is	61	61	64	BONE THUGS-N-HARMONY	BONE THUGS-N-HARMONY (10.95) ■	
7	7	9	YING YANG TWINS	COLPINK 7201-701 (10.95) ■	U.S.A.: United States Of Atlanta	62	64	54	112	112 (SERIAL NUMBER) (10.95) ■	
8	9	9	LEFFE JENNINGS	LEFFE JENNINGS (10.95) ■	Lyfe 198-192	63	52	52	EVANESCENCE	EVANESCENCE (05.27) ■	
9	4	1	VARIOUS ARTISTS	UNIVERSAL SOUL (10.95) ■	Now 19	64	21	72	ERIC BENET	HURRICANE (10.95) ■	
10	4	5	KEM	24 73141208484 (10.95) ■	TP3 Reloaded	65	54	57	JODECI	JODECI (01.27) ■	
11	12	16	MICHAEL JONES	JOHNSON (10.95) ■	Album II	66	54	44	CURVE LINE	CURVE LINE (10.95) ■	
12	10	7	MISSY ELLIOTT	MISSY ELLIOTT (10.95) ■	Who Is Mike Jones?	67	70	70	JOHN CENA & THA TRADEMAR	JOHN CENA & THA TRADEMAR (10.95) ■	
13	8	6	SONGTRACK	CANDY (10.95) ■	Hustle & Flow	68	75	78	LAVA HOUSE AND LIL BOOSIE: CLICK CLACK CONNECTION	LAVA HOUSE AND LIL BOOSIE: CLICK CLACK CONNECTION (10.95) ■	
14	15	18	PRETTY RICKY	PRETTY RICKY (10.95) ■	Bluestars	69	50	41	VARIOUS ARTISTS	VARIOUS ARTISTS (10.95) ■	
15	19	19	TREYSONGZ	LOVE, LIFE & LOST (10.95) ■	I Gotta Make It	70	67	71	USHER	USHER (10.95) ■	
16	11	11	SLIM THUG	SLIM THUG (10.95) ■	Already Platinum	71	61	36	DONNIE MCCULLIN	PSALMS, HYMNS & SPIRITUAL SONGS (10.95) ■	
17	14	3	MISSY ELLIOTT	MISSY ELLIOTT (10.95) ■	The Cookbook	72	73	42	FRASER BOY	FRASER BOY (10.95) ■	
18	12	4	TEARIA MARI	TEARIA MARI (10.95) ■	Roc-A-Fella Presents Tearia Mari	73	50	41	RAY CHARLES	RAY CHARLES (10.95) ■	
19	18	7	MARY MARIE	MARY MARIE (10.95) ■	Mary Mary	74	77	60	GUY MANE	GUY MANE (10.95) ■	
20	1	KURUPT	KURUPT (10.95) ■	Against The Grain	75	68	58	ALICIA KEYS	THE DIARY OF ALICIA KEYS (10.95) ■		
21	10	10	BABYFACE	BABYFACE (10.95) ■	Grown & Sexy						
22	21	27	MARQUES HUSTON	MARQUES HUSTON (10.95) ■	Naked						
23	23	21	COMMON	BEYOND (10.95) ■	Be						
24	22	24	BOBBY VALENTINO	BOBBY VALENTINO (10.95) ■	Disturbing The Peace Presents Bobby Valentine						
25	23	22	DESTINY'S CHILD	DESTINY'S CHILD (10.95) ■	Destiny Fulfilled						
26	24	25	50 CENT	50 CENT (10.95) ■	This Is Meant To Be						
27	20	20	WEIRBE	WEIRBE (10.95) ■	Strategic Life						
28	32	30	JOHN LEGEND	LEGEND (10.95) ■	Get Used						
29	32	28	BS	BS (10.95) ■	Boyz N Da Hood						
30	27	26	BOYZ N DA HOOD	BOYZ N DA HOOD (10.95) ■	Soultie						
31	28	28	ANTHONY HAMILTON	ANTHONY HAMILTON (10.95) ■	Free Yourself						
32	29	22	VARIOUS ARTISTS	JEANMAINE DUPRI PRESENTS... YOUNG, FLY & FLESHY VOL. 1 (10.95) ■	Jermaine Dupri Presents... Young, Fly & Fleathy Vol. 1						
33	28	28	WEIRBE	WEIRBE (10.95) ■	My Point Of View						
34	26	—	QURTH	QURTH (10.95) ■	Hood Stories						
35	30	40	OMARION	OMARION (10.95) ■	Dipset & DukeDaiGod Present: More Than Music, Vol. 1						
36	36	36	FANTASIA	FANTASIA (10.95) ■	Goodies						
37	31	34	RAHEEM DEVAUGHN	RAHEEM DEVAUGHN (10.95) ■	The Love Experience						
38	34	32	WYCLEF GREEN	WYCLEF GREEN (10.95) ■	Free Yourself						
39	36	36	T.J.	T.J. (10.95) ■	Urban Legend						
40	35	48	PACE	PACE (10.95) ■	Mind Body & Soul	15					
41	35	31	CARIBOU	CARIBOU (10.95) ■	I'm A Hustle	2					
42	40	35	DIPSET	DIPSET (10.95) ■	The One	26					
43	37	50	PATTI LABELLE	PATTI LABELLE (10.95) ■	Classic Moments	1					
44	37	50	AKON	AKON (10.95) ■	The Documentary	1					
45	41	45	AMERIE	AMERIE (10.95) ■	Twelve Eighteen, Part 1	16					
46	43	37	WESTBAM	WESTBAM (10.95) ■	Touch	1					
47	49	44	AMERIE	AMERIE (10.95) ■	The One	1					
48	46	46	CO. INN	CO. INN (10.95) ■	Trouble	11					
49	57	53	AKON	AKON (10.95) ■	The Red Light District	1					
50	46	47	LUDACRIS	LUDACRIS (10.95) ■	A Change Is Gonna Come	1					
51	45	42	LEFFIE YANKEE	LEFFIE YANKEE (10.95) ■	Unity	47					
52	47	56	SOUNDS OF BLACKNESS	SOUNDS OF BLACKNESS (10.95) ■	The College Dropout	1					
53	70	98	KANYE WEST	KANYE WEST (10.95) ■	Late Registration	14					
54	44	44	SANTANA	SANTANA (10.95) ■	Barron Fina	22					
55	50	55	DADDY YANKEE	DADDY YANKEE (10.95) ■							

TOP BLUES ALBUMS

WEEK	WEEK	ARTIST	ALBUM	Label	Title
1	1	DAVID MCCARTIN	DAVID MCCARTIN (10.95) ■	Cost Of Living	
2	2	GEORGE THOROGOOD & THE DESTROYERS	GEORGE THOROGOOD & THE DESTROYERS (10.95) ■	Greatest Hits: 30 Years Of Rock	
3	3	B.B. KING	LAUGH & CAROLINE (30.95) ■	The Ultimate Collection	
4	4	SHEMEA COPELAND	SHEMEA COPELAND (10.95) ■	The Soul Truth	
5	5	TOMMY CASTRO	TOMMY CASTRO (10.95) ■	Soul Shaker	
6	6	SUSAN TEDESCHI	SUSAN TEDESCHI (10.95) ■	Live From Austin TX	
7	7	GUY FORTY	GUY FORTY (10.95) ■	Love Songs For A Lifetime	
8	8	THE ROBERT CRAY BAND	THE ROBERT CRAY BAND (10.95) ■	Twenty	
9	9	ERIC CLAPTON	ERIC CLAPTON (10.95) ■	Sessions For Robert J	
10	10	CHICAGO BLUES REUNION	CHICAGO BLUES REUNION (10.95) ■	Buried Alive In The Blues	
11	11	ERIC CLAPTON	ERIC CLAPTON (10.95) ■	Me And Mr Johnson	
12	12	ELWIN BISHOP	ELWIN BISHOP (10.95) ■	Gettin' My Groove Back	
13	11	TINSEL ELLIS	TINSEL ELLIS (10.95) ■	Live-Highwaymen	
14	14	VARIOUS ARTISTS	VARIOUS ARTISTS (10.95) ■	Best Of Blues: 50 Hits	
15	14	THE FAMOUS THUNDERBIRDS	THE FAMOUS THUNDERBIRDS (10.95) ■	Painted On	

BETWEEN THE BURSTS www.billboard.com

SPECIAL PRICING HELPS LIFT COLE

Jim Jones may reign over Hot R&B/Hip-Hop Albums, but Keyshia Cole's "The Way It Is" soars into the top 10 for its best sales period since the set's release (13-6). Cole also vaults 73-40 on the Billboard 200, posting a 52% gain to earn Pacesetter honors.

Target had her album on sale for \$7.98

while Circuit City tagged it at \$8.98, fueling its second season since it bowed at No. on the R&B list.

Her third single, "I Should Have Cried," has a 76% audience gain from R&B/hip-hop radio, entering Hot R&B/Hip-Hop Songs at No. 61.

—Raphael George

SEP
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R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY

WEEK	SONG	ARTIST	INFLUENCE	PROMOTION LABEL
1	2	4	1	1
2	SHAKE IT OFF	MARIAH CAREY (VIA 106.1)		
3	GOLD DIGGER	KANYE WEST FEAT. JAY-Z (JAY-Z)		
4	WE BELONG TOGETHER	MARIAH CAREY (VIA 106.1)		
5	UNBREAKABLE	ALICIA KEYS (VIA 106.1)		
6	LET ME HOLD YOU	MARIAH CAREY (VIA 106.1)		
7	FREE YOURSELF	MARIAH CAREY (VIA 106.1)		
8	PLAY	ALICIA KEYS (VIA 106.1)		
9	CHARLIE LAST NAME	WILSON CHARLIE WILSON (VIA 106.1)		
10	NAKED	CHARLIE WILSON (VIA 106.1)		
11	TELL ME	CHARLIE WILSON (VIA 106.1)		
12	OUTTA CONTROL (REMIX)	SHAKA (VIA 106.1)		
13	SOUL SURVIVOR	CHARLIE WILSON (VIA 106.1)		
14	WING IT TO JAMROCK	CHARLIE WILSON (VIA 106.1)		
15	PIMPIN' ALL OVER THE WORLD	CHARLIE WILSON (VIA 106.1)		
16	AND THEN WHAT	CHARLIE WILSON (VIA 106.1)		
17	LOSE CONTROL	CHARLIE WILSON (VIA 106.1)		
18	BADD	CHARLIE WILSON (VIA 106.1)		
19	OUTTA MAKE IT TWISTS	CHARLIE WILSON (VIA 106.1)		
20	MAKE HER FEEL GOOD	CHARLIE WILSON (VIA 106.1)		
21	I CAN'T STOP LOVING YOU	CHARLIE WILSON (VIA 106.1)		
22	SHOUT	CHARLIE WILSON (VIA 106.1)		
23	I'M A KING	CHARLIE WILSON (VIA 106.1)		
24	TRUTH IS	CHARLIE WILSON (VIA 106.1)		
25	WING IT TO JAMROCK	CHARLIE WILSON (VIA 106.1)		

HOT R&B/HIP-HOP SINGLES SALES

WEEK	SONG	ARTIST	INFLUENCE	PROMOTION LABEL
1	1	1	1	1
2	1	1	1	1
3	GHETTO	SHAKA (VIA 106.1)		
4	1	1	1	1
5	THE GIMMICK	SHAKA (VIA 106.1)		
6	1	1	1	1
7	SOUTHERN LOVIN'	SHAKA (VIA 106.1)		
8	GOLD DIGGER	KANYE WEST FEAT. JAY-Z (JAY-Z)		
9	HERE WE GO NOW	KANYE WEST FEAT. JAY-Z (JAY-Z)		
10	1	1	1	1
11	RIDE	KANYE WEST FEAT. JAY-Z (JAY-Z)		
12	1	1	1	1
13	U-CAN GET IT	KANYE WEST FEAT. JAY-Z (JAY-Z)		
14	OUTTA CONTROL (REMIX)	SHAKA (VIA 106.1)		
15	WE CAN HANDLE THAT	KANYE WEST (VIA 106.1)		
16	UNBREAKABLE	ALICIA KEYS (VIA 106.1)		
17	22	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	SHAKA (VIA 106.1)	
18	10	ON DE REPLAY	SHAKA (VIA 106.1)	
19	PLAY	SHAKA (VIA 106.1)		
20	1	1	1	1
21	LOSE CONTROL	SHAKA (VIA 106.1)		
22	WE BELONG TOGETHER	MARIAH CAREY (VIA 106.1)		
23	WANT (THAT WHISPER SONG)	MARIAH CAREY (VIA 106.1)		
24	FROM THE BOTTOM OF MY HEART	MARIAH CAREY (VIA 106.1)		
25	I SAY	MARIAH CAREY (VIA 106.1)		
26	APPRECIATE/EVERY PART OF ME	MARIAH CAREY (VIA 106.1)		
27	BACK TOGETHER AGAIN	MARIAH CAREY (VIA 106.1)		

WEEK	SONG	ARTIST	INFLUENCE	PROMOTION LABEL
26	23	26	26	26
27	25	26	26	26
28	32	5	5	5
29	4	3	3	3
30	44	1	1	1
31	30	7	7	7
32	1	1	1	1
33	26	1	1	1
34	24	1	1	1
35	48	1	1	1
36	32	1	1	1
37	43	1	1	1
38	34	1	1	1
39	50	1	1	1
40	41	1	1	1
41	43	1	1	1
42	37	1	1	1
43	36	1	1	1
44	43	1	1	1
45	38	1	1	1
46	48	1	1	1
47	51	1	1	1
48	56	1	1	1
49	58	1	1	1
50	54	7	7	7

ADULT R&B

WEEK	SONG	ARTIST	INFLUENCE	PROMOTION LABEL
1	1	1	1	1
2	1	1	1	1
3	3	1	1	1
4	4	24	24	24
5	5	19	19	19
6	6	1	1	1
7	7	12	12	12
8	9	17	17	17
9	10	12	12	12
10	12	1	1	1
11	12	1	1	1
12	14	1	1	1
13	15	15	15	15
14	14	1	1	1
15	15	15	15	15
16	16	1	1	1
17	17	1	1	1
18	18	1	1	1
19	19	1	1	1
20	21	10	10	10
21	20	1	1	1
22	22	1	1	1

RHYTHMIC AIRPLAY

WEEK	SONG	ARTIST	INFLUENCE	PROMOTION LABEL
1	1	1	1	1
2	1	1	1	1
3	5	1	1	1
4	11	1	1	1
5	1	1	1	1
6	1	1	1	1
7	1	1	1	1
8	1	1	1	1
9	1	1	1	1
10	1	1	1	1
11	1	1	1	1
12	1	1	1	1
13	1	1	1	1
14	1	1	1	1
15	1	1	1	1
16	1	1	1	1
17	1	1	1	1
18	1	1	1	1
19	1	1	1	1
20	1	1	1	1
21	1	1	1	1
22	1	1	1	1
23	1	1	1	1
24	1	1	1	1
25	1	1	1	1
26	1	1	1	1
27	1	1	1	1
28	1	1	1	1
29	1	1	1	1
30	1	1	1	1
31	1	1	1	1
32	1	1	1	1
33	1	1	1	1
34	1	1	1	1
35	1	1	1	1
36	1	1	1	1
37	1	1	1	1
38	1	1	1	1
39	1	1	1	1
40	1	1	1	1
41	1	1	1	1
42	1	1	1	1
43	1	1	1	1
44	1	1	1	1
45	1	1	1	1
46	1	1	1	1
47	1	1	1	1
48	1	1	1	1
49	1	1	1	1
50	1	1	1	1

HITPREDICTOR

WEEK	SONG	ARTIST	INFLUENCE	PROMOTION LABEL
DATA PROVIDED BY www.hitpredictor.com				
See chart legend for rules and explanations. Yellow indicates recently charted title. * Indicates New Release.				
1	1	1	1	1
2	1	1	1	1
3	1	1	1	1
4	1	1	1	1
5	1	1	1	1
6	1	1	1	1
7	1	1	1	1
8	1	1	1	1
9	1	1	1	1
10	1	1	1	1
11	1	1	1	1
12	1	1	1	1
13	1	1	1	1
14	1	1	1	1
15	1	1	1	1
16	1	1	1	1
17	1	1	1	1
18	1	1	1	1
19	1	1	1	1
20	1	1	1	1
21	1	1	1	1
22	1	1	1	1
23	1	1	1	1
24	1	1	1	1
25	1	1	1	1
26	1	1	1	1
27	1	1	1	1
28	1	1	1	1
29	1	1	1	1
30	1	1	1	1
31	1	1	1	1
32	1	1	1	1
33	1	1	1	1
34	1	1	1	1
35	1	1	1	1
36	1	1	1	1
37	1	1	1	1
38	1	1	1	1
39	1	1	1	1
40	1	1	1	1
41	1	1	1	1
42	1	1	1	1
43	1	1	1	1
44	1	1	1	1
45	1	1	1	1
46	1	1	1	1
47	1	1	1	1
48	1	1	1	1
49	1	1	1	1
50	1	1	1	1

HOT R&B/HIP-HOP SONGS

Rank	Artist	Title	Label	Weeks on chart	
1	Bow Wow featuring Ciara	1 LIKE YOU	101	1	
2	Mariah Carey	GREATEST AIRPLAY	101	1	
3	Mariah Carey	WE BELONG TOGETHER	101	1	
4	Demi Lovato	CATER 2 U	101	1	
5	Fantasia	FREE YOURSELF	101	1	
6	Leah Remini	LET ME GO	101	1	
7	Eric Jaramillo	ME MUST BE NICE	101	1	
8	David Banner	PLAY	101	1	
9	The Pussycat Dolls featuring Busta Rhymes	DON'T TCHA	101	1	
10	Marques Houston	NAKED	101	1	
11	Charlia Wilson	CHARLIE LAST NAME: WILSON	101	1	
12	Bobbi Kristina	OUTTA CONTROL (REMIX)	50 Cent featuring Mobb Deep	101	1
13	Young Jeezy featuring Akon	SOL SURVIVOR	101	1	
14	Ludacris	LOSE CONTROL	Missy Elliott featuring Ciara & Fatman Scoop	101	1
15	Keri Hilson	AND THEN WHAT	Young Jeezy featuring Mariah Carey	101	1
16	Ying Yang Twins featuring Mike Jones	WTF	101	1	
17	Tasha Cobbs	MAKE HER FEEL GOOD	101	1	
18	Trey Songz featuring Twista	GOTTA MAKE IT	101	1	
19	Vivian Green	FOOTPRINTS	101	1	
20	Keri Hilson	I CAN'T STOP LOVING YOU	101	1	
21	Tracy Chapman	TAURUS HERE	101	1	
22	PBC featuring T.I. & Scrappy	WE A KING	101	1	
23	Fantasia	TRUTH IS	101	1	
24	Domino's Giony Morning	WELCOME TO JAMROCK	101	1	
25	Boyz N Da Hood	DE BOYZ	101	1	
26	Vivian Green	GOTTA GO GOTTA LEAVE (TIRED)	101	1	
27	Trisha Yearwood	GIRL TONITE	101	1	
28	Alicia Keys	UNBREAKABLE	101	1	
29	Gwen Stefani	HOLLOWBACK GIRL	101	1	
30	Tracy Chapman	LET ME TALK TO YOU	101	1	
31	Tracy Chapman	LIGHTERS UP	101	1	
32	Tracy Chapman	SO SEDUCTIVE	101	1	
33	Tracy Chapman	JACK THAT	101	1	
34	Tracy Chapman	I SPRUNG	101	1	
35	Tracy Chapman	PON DE REPLAY	101	1	
36	Rehanna	WE GOT IT	101	1	
37	Wade Robson	YOUR BODY	101	1	
38	Scionurus featuring Pastor Troy	GREATEST GHETTO	101	1	
39	Pastor Troy	SALE	101	1	
40	Shirley Caesar	WE GOT IT	101	1	
41	Shirley Caesar	WE GOT IT	101	1	
42	Toni Braxton	PLEASE	101	1	
43	Trina	WAIT (THE WHISPER SONG)	101	1	
44	Bobby Valentine	SLOW DOWN	101	1	
45	John Legend	DO IT (JUST WANT IT TO BE OVER	101	1	
46	Lauren Daigle	640 CHICK	101	1	
47	Toni Braxton	STAY	101	1	
48	Keyshia Cole	SO HIGH	101	1	
49	Webbie featuring Trina	CROSS MY MIND	101	1	
50	John Legend	DEAR SUMMER	101	1	

Billboard R&B/HIP-HOP

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Rank	Artist	Title	Label	Weeks on chart
66	Foxy Brown featuring Sisqó	COME FLY WITH ME	101	1
67	Shaggy featuring Pitbull	REP UR NIGGA	101	1
68	Steve Wonder	FROM THE BOTTOM OF MY HEART	101	1
69	R. Kelly	SLOW WIND	101	1
70	Young Jeezy featuring Jay-Z	GO CRAZY	101	1
71	Kaysha Cole	I SHOULD HAVE CHEATED	101	1
72	Indie Ave	PURITY ME	101	1
73	Tracy Chapman	THE GINGER	101	1
74	Janina Fox featuring Kenya West	EXTRAVAGANZA	101	1
75	Tyra featuring Pimpin	GET NO OOH WEE	101	1
76	Jermaine Dupri featuring Lil' Jon & Phillips	GOTTA GETCHA	101	1
77	Eric Banal	I WANNA BE LOVED	101	1
78	Pat LaBeau featuring Nelly Furtado	SOUTHERN	101	1
79	Omarr	TRYNA	101	1
80	John Legend featuring Ciara & Usher	AMIRAH	101	1
81	Flavor Evans	MESMERIZED	101	1
82	Juicy Santana	THEIR IT GO (THE WHISTLE SONG)	101	1
83	Mariah Carey	AND I	101	1
84	Sean Paul	WE BE BURNIN'	101	1
85	R. Kelly featuring Trey Songz	PLAYA S	101	1
86	Jim Jones featuring Trey Songz	SUMMER WIT MIAMI	101	1
87	Common	GO!	101	1
88	Eric Banal	SOULY STUPID THINGS	101	1
89	Mariah Carey	MINE AGAIN	101	1
90	Chamillionaire featuring Lil' Flip	TURN IT UP	101	1
91	Sean Paul	O WISH	101	1
92	R. Kelly featuring Trey Songz	WEAK	101	1
93	Jim Jones featuring Trey Songz	STAY	101	1
94	No-1 featuring Lil' Jon & Phillips	DON'T TRIP	101	1
95	Tracy Chapman	DREAMS	101	1
96	The Game	GET IT POPPIN'	101	1
97	Mary Mary	HEAVEN	101	1
98	Black Buddyz	ROCK-A-BYE	101	1
99	T.I. featuring Lil' Jon & Phillips	INCREDIBLE FEELIN'	101	1
100	Marisa Morgan & Freddie Jackson	BACK TOGETHER AGAIN	101	1
101	Tony Mac	CHECK MY FOOT WORK	101	1
102	B.G. featuring Homie D	WHERE DA AT?	101	1
103	Mr. Bigg-T	DO IT (GO GO)	101	1
104	Teairra Mari	NO DADDY	101	1
105	Bruce Bronch featuring Lil' Flip	HIDE	101	1

BETWEEN THE BLS IT'S www.billboard.com

BOW WOW PUTS RAP BACK AT NO. 1

After spending eight weeks with two singles in the runnerup position, Bow Wow ends Mariah Carey's recording streak at No. 1 on R&B/Hip-Hop Songs, "Like You," featuring the rapper's girlfriend Ciara, also ends a 19-week hip-hop drought in the top slot that dates back to the April 21 issue, when the Game held court with "Hate It or Love It." R&B's streak included 14 weeks for Carey's "We Belong Together," one week for America's "I Thing" and four by Bobby Valentine's "Slow Down." Bow Wow's lead single, "Let Me Hold You," lasted at No. 2 for seven weeks, the longest stretch without reaching the summit since Usher's "U Don't Have to Call" in 2002.

—Raphael George

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COUNTRY Billboard

TOP COUNTRY ALBUMS

Rank	Artist	Title
1	BRAD PAISLEY	Time Well Wasted
2	FAITH HILL	Fireflies
3	RASCAL FLATTS	Feels Like Today
4	TRICK PONY	R.I.D.E.
5	KEITH URRY	Be Here
6	GREATEST TOBY KEITH	Honkytonk Highway
7	NEAL MCCOY	Twice The Speed Of Life
8	GRETCHEN WILSON	There's Life
9	TOBY KEITH	Har For The Party
10	JASON ALDEAN	Greatest Hits 2
11	GEORGE STRAIT	Somewhere Down In Texas
12	MONTGOMERY GENTRY	You Do Your Thing
13	DELBERT MCCLINTON	Cost Of Living
14	VAN ZANT	Get Right With The Man
15	DUANE CHASE	Modern Day Drifter
16	KENNY CHESNEY	When The Sun Goes Down
17	BIG & RICH	Horse Of A Different Color
18	SHANIA TWAIN	Greatest Hits
19	TIM MCGRaw	Live Like You Were Owy
20	CRAIG MORGAN	My Kind Of Livin'
21	VARIOUS ARTISTS	Totally Country Vol. 4
22	LEANN RIMES	This Woman
23	LARRY THE CABLE GUY	The Right To Be Alone
24	JOSS GRIFFIN	Josh Gracin
25	TRADE ADKINS	Songs About Me
26	GEORGE STRAIT	50 Number Ones
27	KEITH ANDERSON	Three Chord Country And American Rock & Roll
28	MIRANDA LAMBERT	Kerosene
29	NOT APPLE PIE	Hot Apple Pie
30	REBA MCENTIRE	Room To Breathe
31	CHRIS LEDDUX	Anthology, Volume 1
32	SHOOTER JENNINGS	Put The O Back In Country
33	SEASIDE	Sweet Right Here
34	BLAKE SHELTON	Blake Shelton's Barn & Grill
35	WILLIE NELSON	Countryman
36	COWBOY TROY	Loco Motiva
37	JO DE MESSINA	Delicious Surprise
38	KELLY CLARKSON	Be As You Are: Songs From An Old Blue Chair
39	THE WARREN BROTHERS	Barely Famous Hits
40	TOBY KEITH	Shock Is All
41	MARTIN GARRIGUE	Martin
42	BROOKS & DUNN	The Greatest Hits Collection II
43	EMMYLIO HERRIS	Greatest Hits Volume II
44	ALISON KRAUSS + UNION STATION	The Very Best Of Emmylou Harris: Heartaches & Highways
45	WILLIE NELSON	Greatest Hits Volume II
46	ROBBIE CROWELL	The Outsider
47	ALISON KRAUSS + UNION STATION	Mission Temple Fireworks Stand
48	TERRI CLARK	Lonely Run Both Ways
49	ALISON KRAUSS + UNION STATION	Songs
50	ERIKA JO	Blame The Van
51	RANDY TRAVIS	Erika Jo
52	LEE ANN WOMACK	Passing Through
53	TERRI CLARK	Then's More Where That Came From
54	MERCURY 2001/2004	Greatest Hits 1994-2004

Rank	Artist	Title
55	PHIL VASSAR	Shaken Not Stirred
56	ALAN JACKSON	See I Care
57	ELVIS PRESLEY	Elvis: Ultimate Gospel
58	DWIGHT YOAKAM	The Very Best Of Dwight Yoakam
59	NEAL MCCOY	Essential Albums
60	RANDY TRAVIS	The Very Best Of Randy Travis
61	LEANN RIMES	Greatest Hits
62	SHANE OWENS	Let's Get On It
63	DIXIE CHICKS	Top Of The World Tour Live
64	JOHN DENVER	Definitive All-Time Greatest Hits
65	ALAN JACKSON	What I Do
66	STONEY LARUE	The Red Dirt Album
67	JON PARDUE	License To Chin
68	RODNEY CARRINGTON	Greatest Hits
69	VARIOUS ARTISTS	This Is Americana 2
70	WAYLON JENNINGS	Ultimate Waylon Jennings
71	JOHNNY CASH	The Legend

TOP BLUEGRASS ALBUMS

Rank	Artist	Title
1	NICKEL CREEK	Why Should The Fire Dip?
2	ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways
3	OLD CROW MEDICINE SHOW	O C M S
4	THE DEL MCCOURY BAND	The Company We Keep
5	THE GREENCARDS	Weather And Water
6	RHONDA VINCENT AND THE RAGE	Ragin' Live
7	BLUE HIGHWAY	Marbletown
8	LELAND LAWSON & QUICKSILVER	You Gotta Dig A Little Deeper
9	STEVE IVEY	20 Best Of Bluegrass Gospel
10	THE OAK RIDGE BOYS QUARTET & STEVE IVEY	The Oak Ridge Boys Quartet & Bluegrass Favorites
11	DAVID WASHBURN	Song Of The Traveling Daughter
12	CHARLIE DANIELS	A Gospel Bluegrass Collection: Songs From The Longleaf Pines
13	RALPH STANLEY	Shine On
14	STEVE IVEY	Bluegrass Gospel
15	VARIOUS ARTISTS	Pickin' On Vince Gill: A Bluegrass Tribute

BETWEEN THE BULLETS: www.billboard.com

TWO ACTS SEE FASTEST STARTS

Two country acts nab their biggest one-week sums to date, led by Trick Pony's "R.I.D.E.," which takes Hot Shot Debut honors on Top Country Albums at No. 4.



The trio's 34,000 scans tops its "On A Mission" set, which sold 23,000 copies in November 2002. Trick Pony also hits a new Billboard 200 peak (No. 20), but its self-titled 2001 debut started higher on the country chart (No. 12).

The lead single, a remake of Brooks & Dunn's 1978 crossover hit "It's a Heartache," peaked at No. 22 on Hot Country Songs in the July 30 issue. Second single "Am I Wasting Good Whiskey On You" bows at No. 54.

Not far below is Neal McCoy's "That's Life," which arrives at No. 8 on the country list and No. 32 on the chart. Both are new high-water marks for McCoy on those charts. His "Billy's Got His Beer Goggles" on "bullets at No. 23 on Hot Country Songs with 10.3 million audience impressions, his highest-charted song since January 1998.

— Wade Jensen

Billboard COUNTRY

 HOT COUNTRY SONGS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32																																		
TITLE																																																																	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32																																		
MISSISSIPPI GIRL	MISS SALOMON (FRED A. GRIERSON)	PLAY SOMETHING COUNTRY	PLAY SOMETHING COUNTRY (FRED A. GRIERSON)	AS GOOD AS I ONCE WAS	AS GOOD AS I ONCE WAS (THOMAS L. HARRIS)	A REAL PAIN TO STARE AT	A REAL PAIN TO STARE AT (THOMAS L. HARRIS)	DO YOU WANT FRIES WITH THAT	DO YOU WANT FRIES WITH THAT (THOMAS L. HARRIS & KENNETH W. PHILIPS)	ALCOHOL	ALCOHOL (RICHARD P. FALK)	SOMETHING'S WORSE	SOMETHING'S WORSE (THOMAS L. HARRIS & RUSSELL)	HELP SOMEBODY	HELP SOMEBODY (THOMAS L. HARRIS & RUSSELL)	TRYING TO BE PROUD	TRYING TO BE PROUD (THOMAS L. HARRIS & RUSSELL)	ROCKY CAY CLUB	ROCKY CAY CLUB (THOMAS L. HARRIS & RUSSELL)	SOMEBODY'S HERO	SOMEBODY'S HERO (THOMAS L. HARRIS & RUSSELL)	ALL JACKED UP	ALL JACKED UP (THOMAS L. HARRIS & RUSSELL & RICH SIMONE)	FAST CARS AND FREEDOM	FAST CARS AND FREEDOM (THOMAS L. HARRIS & RUSSELL)	STAY WITH ME (BRASS BED)	STAY WITH ME (BRASS BED)	THE BEE BOP SINGER	THE BEE BOP SINGER (THOMAS L. HARRIS & RUSSELL)	AH! BETTER LIFE	AH! BETTER LIFE (THOMAS L. HARRIS & RUSSELL)	PROBABLY WOULDN'T T THIS WAY	PROBABLY WOULDN'T T THIS WAY (THOMAS L. HARRIS & RUSSELL)	GEORGIA RAIN	GEORGIA RAIN (THOMAS L. HARRIS & RUSSELL)	INDICATOR	INDICATOR (THOMAS L. HARRIS & RUSSELL)	YOU'RE LIKE COMIN' HOME	YOU'RE LIKE COMIN' HOME (THOMAS L. HARRIS & RUSSELL)	AH! BEST I EVER HAD	AH! BEST I EVER HAD (THOMAS L. HARRIS & RUSSELL)	ARLINGHAM	ARLINGHAM (THOMAS L. HARRIS & RUSSELL)	HE OUGHTA KNOW THAT BY NOW	HE OUGHTA KNOW THAT BY NOW (THOMAS L. HARRIS & RUSSELL)	BILLY'S GOT HIS BEER GOOGLES ON	BILLY'S GOT HIS BEER GOOGLES ON (THOMAS L. HARRIS & RUSSELL)	I SWEAT IN MY PANTS	I SWEAT IN MY PANTS (THOMAS L. HARRIS & RUSSELL)	ANAL RITUAL	ANAL RITUAL (THOMAS L. HARRIS & RUSSELL)	DELICIOUS SURPRISE (I BELIEVE IT)	DELICIOUS SURPRISE (I BELIEVE IT)	GOOD OLD DAYS	GOOD OLD DAYS (THOMAS L. HARRIS & RUSSELL)	COMING UP SWEET	COMING UP SWEET (THOMAS L. HARRIS & RUSSELL)	DREAM BIG	DREAM BIG (THOMAS L. HARRIS & RUSSELL)	KEG IN THE CLOSET	KEG IN THE CLOSET (CHARLES JAMES)	4TH OF JULY	4TH OF JULY (CHARLES JAMES)	Shoeless	Shoeless (CHARLES JAMES)

DEPUTY SHERIFF	PRODUCTION	ARTIST
Little	© 1987	© 1987
© 1987	© 1987	© 1987
Jon Nichola	© 1987	© 1987
© 1987	© 1987	© 1987
Chris Cope	© CAPITOL	© 1987
Billy Conington	© 1987	© 1987
Tracy Lawrence	© 1987	© 1987
© 1987	© 1987	© 1987
Blaire Larsen	© COLUMBIA-RCA	© 1987
Marina Monroe	© 1987	© 1987
EN	© 1987	© 1987
George Strait	© 1987	© 1987
© 1987	© 1987	© 1987
Keith Anderson	© 1987	© 1987
Terri Clark	© 1987	© 1987
Alan Jackson	© 1987	© 1987
Catherine Britt & Alison Krauss	© 1987	© 1987
Aaron Tippin	© 1987	© 1987
© 1987	© 1987	© 1987
Joey Turner	© 1987	© 1987
Cross Canadian Ragtime	© UNIVERSAL SOUTHERN	© 1987
Jeff Bates	© 1987	© 1987
Clint Black	© 1987	© 1987
Jessica Harp	© DREAMWORKS	© 1987
Randy Travis	© 1987	© 1987
© 1987	© 1987	© 1987
Luke Sherrin	© 1987	© 1987
© 1987	© 1987	© 1987
Blake Shelton	© 1987	© 1987
Bug & Rich	© 1987	© 1987
© 1987	© 1987	© 1987
Jamesy Johnson	© 1987	© 1987
© 1987	© 1987	© 1987
Trick Pony	© 1987	© 1987
© 1987	© 1987	© 1987
Farm Hill	© 1987	© 1987
© 1987	© 1987	© 1987
Ray Scott	© 1987	© 1987
© 1987	© 1987	© 1987
© 1987	© 1987	© 1987
HOLLYWOOD 11TH STREET	© 1987	© 1987
Carmie Underwood	© 1987	© 1987
© 1987	© 1987	© 1987
Sawyer Brown	© 1987	© 1987
© 1987	© 1987	© 1987
Matthew G. Johnson	© 1987	© 1987
© 1987	© 1987	© 1987
Melissa Manchester	© 1987	© 1987
© 1987	© 1987	© 1987
UNIVERSAL SOUTHERN	© 1987	© 1987

COUNTRY SINGLES SALES

SONG	ARTIST	ALBUM
1 1 DREAM BIG	THE ROLLING STONES	CAPITOL
2 10 RESTLESS	ALISON EHRLICH	UNIVERSITY (PROMO)
3 29 IF YOU WERE ANY OTHER WOMAN	JOHN DENVER	MOVIN' ON
4 36 HURT	JOHN DENVER	MOVIN' ON
5 45 I DON'T WANT TO GET HURT	JOHN DENVER	MOVIN' ON
6 1 IF I WAS AN ANGEL	WILLIE NELLY & KIRK DOBELL	1980 (P)
7 42 VIVA LA VIDA	THE BRASAS	WITH SPECIAL GUEST DOLLY PARTON (PROMO)
8 47 THE BUMPER OF MY S.U.V.	JOHN DENVER	MOVIN' ON
9 51 BABY GIRL	JOHN DENVER	MOVIN' ON
10 52 I DON'T WANT TO GET HURT	JOHN DENVER	MOVIN' ON

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BillboardRadioMonitor.com

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ARTIST/ TITLE (Label)	SONG	CHART RANK	ARTIST/ TITLE (Label)	SONG	CHART RANK
COUNTRY					
▲ BLAKE SHOALS (Sony)	Nobody Built Me a Watchtower (BL-5)	21			
	Breakthrough To See Proud Of OLYMPIA (77.8)				
	Everybody's Here (from <i>77.7</i>)	10			
	Better Life (cont'd.) (82.4)	11			
	Probably Wouldn't Be This Way AGAIN-URG (73.2)	10			
	People Like Us (from <i>77.7</i>)	17			
	Do You Know That? By Now (from <i>77.7</i>) (BL-1)	17			
RA	She's (Always) Loving STREET (2)	24			
PHYL	Good Ole Days AGAIN (77.8)	26			
			Gene A Little Clear (Capitol) (BL-2)		
			Tequila Mama Her Clothes Got Off (Universal South) (86.8)		
			Miss Me Baby (Capitol) (76.8)		
			Must Be (Somebody's) Right (Mercury) (BL-1)		
			My Baby's Gonna Be (from <i>77.7</i>) (Capitol) (76.8)		
			She Didn't Know (from <i>77.7</i>) (Capitol) (76.8)		
			STYLICIDE ANGEL (Capitol) (86.8)		
			STYLICIDE ANGEL (Capitol) (77.2)		
			The Dollar (Warner Bros.)		
			My Kind Of Music (Warner Bros.) (76.7)		

BETWEEN THE BIRDS www.billboard.com

FOOTBALL KICKS OFF BIG & RICH SINGLE

With 878,000 audience impressions from spins detected at 14 monitored stations, Big & Rich's "Comin' to Your City" makes its first national chart appearance exclusively in *Billboard* and *Billboard Radio Monitor*.

The song is the lead single and title track from the quirky duo's sophomore album, due Nov. 15. Although Warner Bros. is not soliciting airplay just yet, programmers responded early to a customized version of the song ESPN is



www.orientalbazaar.com

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LATIN Billboard

HOT LATIN SONGS

WEEK	ARTIST	TITLE	PREVIOUS CHART POSITION	ARTIST	TITLE	PREVIOUS CHART POSITION
1	1	2	20	1	1	1
2	2	1	1	2	1	1
3	3	2	1	3	2	1
4	4	9	10	4	7	37
5	5	6	10	5	5	1
6	6	7	10	6	5	1
7	7	14	23	7	14	23
8	8	10	20	8	10	20
9	9	11	20	9	11	20
10	10	12	20	10	12	20
11	11	13	20	11	13	20
12	12	14	20	12	14	20
13	13	15	20	13	15	20
14	14	16	20	14	16	20
15	15	17	20	15	17	20
16	16	18	20	16	18	20
17	17	19	20	17	19	20
18	18	20	20	18	20	20
19	19	21	20	19	21	20
20	20	22	20	20	22	20
21	21	23	20	21	23	20
22	22	24	20	22	24	20
23	23	25	20	23	25	20
24	24	26	20	24	26	20
25	25	27	20	25	27	20
26	26	28	20	26	28	20
27	27	29	20	27	29	20
28	28	30	20	28	30	20
29	29	31	20	29	31	20
30	30	32	20	30	32	20
31	31	33	20	31	33	20
32	32	34	20	32	34	20
33	33	35	20	33	35	20
34	34	36	20	34	36	20
35	35	37	20	35	37	20
36	36	38	20	36	38	20
37	37	39	20	37	39	20
38	38	40	20	38	40	20
39	39	41	20	39	41	20
40	40	42	20	40	42	20
41	41	43	20	41	43	20
42	42	44	20	42	44	20
43	43	45	20	43	45	20
44	44	46	20	44	46	20
45	45	47	20	45	47	20
46	46	48	20	46	48	20
47	47	49	20	47	49	20
48	48	50	20	48	50	20
49	49	51	20	49	51	20
50	50	52	20	50	52	20
51	51	53	20	51	53	20
52	52	54	20	52	54	20
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211	211	213	20	211	213	20
212	212	214	20	212	214	20
213	213	215				

LATIN AIRPLAY

POP

WEEK	ARTIST	TITLE	ARTIST SOURCE / PROMOTION LABEL
1	MARIA ES PARA SIEMPRE	LAURA PINTO (SANTANA LATINA)	
2	LA TORTURA	ALBERTO VILLELA / ALEXANDER SAMIE (EPIC/SONY DISCO)	
3	VIVIENE	LAURA PINTO (SANTANA LATINA)	
4	SOLO QUEDAMOS EN SILENCIO	EL VASO DE VINO (SONY DISCO)	
5	YO QUISIERA	LAURA PINTO (SANTANA LATINA)	
6	ALGO MAS	LA BIS (SONY DISCO)	
7	LA CAMISA NEGRA	LA BIS (SONY DISCO)	
8	LA BIS	LA BIS (SONY DISCO)	
9	CUANDO A MI LADOM ESTAS	REBELATION (MIXED)	
10	LA BIS	LA BIS (SONY DISCO)	
11	AMAR SI SER AMADA	LA BIS (SONY DISCO)	
12	POR BESARTE	LA BIS (SONY DISCO)	
13	LA BIS	LA BIS (SONY DISCO)	
14	NO	LA BIS (SONY DISCO)	
15	CANTA CORAZON	ALBERTO VILLELA / ALEXANDER SAMIE (SONY DISCO)	
16	TE ESPERARE	ALBERTO VILLELA / ALEXANDER SAMIE (SONY DISCO)	

RHYTHM

WEEK	ARTIST	TITLE	ARTIST SOURCE / PROMOTION LABEL
1	LO QUE PASO, PASO	EL CANTIN (MIXED)	
2	LA TORTURA	ALBERTO VILLELA / ALEXANDER SAMIE (EPIC/SONY DISCO)	
3	ELLA Y YO	ALBERTO VILLELA / ALEXANDER SAMIE (SONY DISCO)	
4	MAYO Y OJO YO	MIY MIY (SANTANA LATINA)	
5	YO VOY	MIY MIY (SANTANA LATINA)	
6	EL DIA DE LA BODA	MIY MIY (SANTANA LATINA)	
7	RAKATA	MIY MIY (SANTANA LATINA)	
8	TELEGUERRA / CATRINA	MIY MIY (SANTANA LATINA)	
9	QUIERO BAILAR	MIY MIY (SANTANA LATINA)	
10	ONCECELLA	MIY MIY (SANTANA LATINA)	
11	LA BIS	MIY MIY (SANTANA LATINA)	
12	POBRE DIABLA,	MIY MIY (SANTANA LATINA)	
13	PLAY THAT SONG	MIY MIY (SANTANA LATINA)	
14	NO ME DEJES SOLO	MIY MIY (SANTANA LATINA)	
15	DON'T STOP	MIY MIY (SANTANA LATINA)	

REGIONAL MEXICAN

WEEK	ARTIST	TITLE	ARTIST SOURCE / PROMOTION LABEL
1	ERES DIVINA	GRUPO BRYNDIS	
2	MU CREDITO	GRUPO BRYNDIS	
3	NO PUEDO OLVIDARTE	GRUPO BRYNDIS	
4	DUENDO DE TI	GRUPO BRYNDIS	
5	TIEMPO	GRUPO BRYNDIS	
6	ITINERARIO (TEN LUNA)	GRUPO BRYNDIS	
7	SOCIOS	GRUPO BRYNDIS	
8	LA BIS (SANTANA LATINA)	GRUPO BRYNDIS	
9	QUIERO OSE SEPARAS	GRUPO BRYNDIS	
10	LA CAMISA NEGRA	GRUPO BRYNDIS	
11	ALUM BRUNO SHODA MIA	GRUPO BRYNDIS	
12	Y LAS MARIPOSAS	GRUPO BRYNDIS	
13	HOY COMO AYER	GRUPO BRYNDIS	
14	CONQUITO Y PINTURA (TEN LUNA)	GRUPO BRYNDIS	
15	RECORRIDO EN LA CAMA	GRUPO BRYNDIS	
16	VEN COMIGO	GRUPO BRYNDIS	
17	LA SORPRESA	GRUPO BRYNDIS	
18	QUE MAS QUISERA	GRUPO BRYNDIS	

LATIN ALBUMS

POP

WEEK	ARTIST	TITLE	ARTIST SOURCE / DISTRIBUTING LABEL
1	SHANIA	SHANIA (SONY, VOL. 1 EPIC/Sony Music)	
2	RBD	EN EL LUGAR	
3	MARCO ANTONIO SOLIS	LA MEXICANA CENTRAL, PART 2 (Sony/ATV Music)	
4	LUIS FONSI	EL MUNDO (Sony/ATV Music)	
5	LA SA ESTACION	POBLO (Sony/ATV Music)	
6	JUAN GABRIEL	HECHOS DE UNA VIDA (Sony Discos)	
7	JUANES	EL FUSION (Universal Latino)	
8	RBD	EN EL LUGAR (Sony Discos)	
9	REYLI	EN LA UNA (Sony Discos)	
10	THALIA	EL MUNDO (Sony Discos)	
11	LA SECTA ALLSTAR	GRANDE (Sony/ATV Music)	
12	SHANIA	SHANIA (Sony Discos)	
13	OZOMATLI	LINE AT THE FAIRLINE (Columbia/Jet)	
14	TONY	TONY (Sony Discos)	

RHYTHM

WEEK	ARTIST	TITLE	ARTIST SOURCE / DISTRIBUTING LABEL
1	DAVID YANKEE	SANOS FIBS (El Cañon Mix)	
2	VARIOUS ARTISTS	LA BIS (SANTANA LATINA)	
3	LAUNTYNE & BABY RANKS	LAUNTYNE & BABY RANKS (Sony/ATV Music)	
4	BRUNO	BRUNO PRESENTS: BRUNO (Sony/ATV Music)	
5	VARIOUS ARTISTS	BRUNO & ZION (Sony/ATV Music)	
6	VARIOUS ARTISTS	BRUNO & ZION (Sony/ATV Music)	
7	THE RESPECTIVE ALBUM	LA (Elemental/Sony Latin)	
8	AKWID / JAE-P	AKWID (Sony/ATV Music)	
9	VARIOUS ARTISTS	AKWID & ZION (Sony/ATV Music)	
10	BRUNO & ZION	AKWID & ZION (Sony/ATV Music)	
11	ANGEL & KHRIZ	ANGEL & KHRIZ (Sony/ATV Music)	
12	ZION & LENNOX	LENNOX & ZION (Sony/ATV Music)	
13	RECETO & ZION	RECETO & ZION (Sony/ATV Music)	
14	VARIOUS ARTISTS	RECETO & ZION (Sony/ATV Music)	
15	DON OMAR	TE LAST ONE (Sony/ATV Music)	

REGIONAL MEXICAN

WEEK	ARTIST	TITLE	ARTIST SOURCE / DISTRIBUTING LABEL
1	GRUPO BRYNDIS	GRUPO BRYNDIS (Sony/ATV Music)	
2	LOS TIGRES DEL NORTE	LOS TIGRES DEL NORTE (Sony/ATV Music)	
3	BRONCO	EL GIGANTE DE AMERICA (Sony/ATV Music)	
4	GRUPO BRYNDIS	GRUPO BRYNDIS (Sony/ATV Music)	
5	DETOS Y SUS CANARIOS	DETOS Y SUS CANARIOS (Sony/ATV Music)	
6	RAMON ALVAREZ Y SUS BRAVOS DEL NORTE	RAMON ALVAREZ Y SUS BRAVOS DEL NORTE (Sony/ATV Music)	
7	KAPPA DE LA BISERIA	KAPPA DE LA BISERIA (Sony/ATV Music)	
8	LOS RELEJOS DEL NORTE	LOS RELEJOS DEL NORTE (Sony/ATV Music)	
9	BETO TERRAZAS	BETO TERRAZAS (Sony/ATV Music)	
10	VARIOUS ARTISTS	LA BIS (SANTANA LATINA)	
11	ZATRULLA #1	ZATRULLA #1 (Sony/ATV Music)	
12	LOS HOGAROSOPUS DE DURANGO	LOS HOGAROSOPUS DE DURANGO (Sony/ATV Music)	
13	LOS CANTINAS	LOS CANTINAS (Sony/ATV Music)	
14	CONJUNTO PRIMAVERA	CONJUNTO PRIMAVERA (Sony/ATV Music)	
15	LOS TENERARIOS	LOS TENERARIOS (Sony/ATV Music)	

BILLBOARD DANCE

HOT DANCE CLUB PLAY

WEEK	ARTIST	TITLE	ARTIST SOURCE / PROMOTION LABEL
1	SHOUT	SHOUT (Global Music)	
2	BACK TO BASICS	BACK TO BASICS (Sony/ATV Music)	
3	JETSTREAM	NEW FEELIN' FEATURING MARTINEZ WALTER BROS. (421)	
4	SAY HEY	SAY HEY (Global Music)	
5	LOSE CONTROL (MANI REMIXES)	LOSE CONTROL (MANI REMIXES) (Sony/ATV Music)	
6	NEWKIRK	PREMISES (MANI REMIXES) (MANI FATH CAPTION)	
7	CATER 2 U	CATER 2 U (Global Music)	
8	ALIEN	ALIEN (Global Music)	
9	PON DE REPLAY (NORTY COTTO REMIX)	PON DE REPLAY (NORTY COTTO REMIX) (Sony/ATV Music)	
10	JUST WHEN	JUST WHEN (NORTY COTTO REMIX)	
11	WHEN THE BROKEN HEARTED LOVE AGAIN	WHEN THE BROKEN HEARTED LOVE AGAIN (NORTY COTTO REMIX)	
12	REUNITE TOGETHER (PAPERS/PLATINUM SOUL MIX)	REUNITE TOGETHER (PAPERS/PLATINUM SOUL MIX) (MANI FATH CAPTION)	
13	LIVE IT UP (DON'T NEED IT)	LIVE IT UP (DON'T NEED IT) (NORTY COTTO REMIX)	
14	WAVIN' (CRAZIEST)	WAVIN' (CRAZIEST) (NORTY COTTO REMIX)	
15	NEVER WIN	NEVER WIN (PAPERS/PLATINUM SOUL)	
16	B MORE SHAKE	B MORE SHAKE (NORTY COTTO REMIX)	
17	TECHNOLOGIC	TECHNOLOGIC (NORTY COTTO REMIX)	
18	SUGAR DADDY	SUGAR DADDY (NORTY COTTO REMIX)	
19	VERA (MANI FATH CAPTION)	VERA (MANI FATH CAPTION)	
20	NO STRINGS	NO STRINGS (NORTY COTTO REMIX)	
21	NEVER WIN	NEVER WIN (NORTY COTTO REMIX)	
22	B MORE SHAKE	B MORE SHAKE (NORTY COTTO REMIX)	
23	TECHNOLOGIC	TECHNOLOGIC (NORTY COTTO REMIX)	
24	SUGAR DADDY	SUGAR DADDY (NORTY COTTO REMIX)	
25	VERA (MANI FATH CAPTION)	VERA (MANI FATH CAPTION)	
26	NEVER WIN	NEVER WIN (NORTY COTTO REMIX)	
27	B MORE SHAKE	B MORE SHAKE (NORTY COTTO REMIX)	
28	TECHNOLOGIC	TECHNOLOGIC (NORTY COTTO REMIX)	
29	SUGAR DADDY	SUGAR DADDY (NORTY COTTO REMIX)	
30	VERA (MANI FATH CAPTION)	VERA (MANI FATH CAPTION)	
31	NEVER WIN	NEVER WIN (NORTY COTTO REMIX)	
32	B MORE SHAKE	B MORE SHAKE (NORTY COTTO REMIX)	
33	TECHNOLOGIC	TECHNOLOGIC (NORTY COTTO REMIX)	
34	SUGAR DADDY	SUGAR DADDY (NORTY COTTO REMIX)	
35	VERA (MANI FATH CAPTION)	VERA (MANI FATH CAPTION)	
36	NEVER WIN	NEVER WIN (NORTY COTTO REMIX)	
37	B MORE SHAKE	B MORE SHAKE (NORTY COTTO REMIX)	
38	TECHNOLOGIC	TECHNOLOGIC (NORTY COTTO REMIX)	
39	SUGAR DADDY	SUGAR DADDY (NORTY COTTO REMIX)	
40	VERA (MANI FATH CAPTION)	VERA (MANI FATH CAPTION)	
41	NEVER WIN	NEVER WIN (NORTY COTTO REMIX)	
42	B MORE SHAKE	B MORE SHAKE (NORTY COTTO REMIX)	
43	TECHNOLOGIC	TECHNOLOGIC (NORTY COTTO REMIX)	
44	SUGAR DADDY	SUGAR DADDY (NORTY COTTO REMIX)	
45	VERA (MANI FATH CAPTION)	VERA (MANI FATH CAPTION)	
46	NEVER WIN	NEVER WIN (NORTY COTTO REMIX)	
47	B MORE SHAKE	B MORE SHAKE (NORTY COTTO REMIX)	
48	TECHNOLOGIC	TECHNOLOGIC (NORTY COTTO REMIX)	
49	SUGAR DADDY	SUGAR DADDY (NORTY COTTO REMIX)	
50	VERA (MANI FATH CAPTION)	VERA (MANI FATH CAPTION)	

HOT DANCE SINGLES SALES

WEEK	ARTIST	TITLE	ARTIST SOURCE / DISTRIBUTING LABEL
1	NOT DIA	NOT DIA (RODRIGO ADUJO DA MUSICA)	
2	WE WILL BECOME SILHOUETTES	WE WILL BECOME SILHOUETTES (Sony/ATV Music)	
3	LISTEN TO YOUR HEART	LISTEN TO YOUR HEART (Sony/ATV Music)	
4	THE LITTLE FEEDS (PHOTOFIDA WIRE)	THE LITTLE FEEDS (PHOTOFIDA WIRE) (Sony/ATV Music)	
5	ONE WORD	ONE WORD (KATIE TATE) (Sony/ATV Music)	
6	GOTTA GOTTA GOTTA LEAVE (TIRED)	GOTTA GOTTA GOTTA LEAVE (TIRED) (Sony/ATV Music)	
7	ALL THIS FEELING (FALIN)	ALL THIS FEELING (FALIN) (Sony/ATV Music)	
8	ADAGIO FOR STRINGS	ADAGIO FOR STRINGS (KATIE TATE) (Sony/ATV Music)	
9	TAKE ECSTASY WITH ME	TAKE ECSTASY WITH ME (KATIE TATE) (Sony/ATV Music)	
10	TECHNOLOGIC	TECHNOLOGIC (KATIE TATE) (Sony/ATV Music)	
11	BEHIND THESE EYES	BEHIND THESE EYES (KATIE TATE) (Sony/ATV Music)	
12	WE BELONG TOGETHER	WE BELONG TOGETHER (KATIE TATE) (Sony/ATV Music)	
13	POD	POD (KATIE TATE) (Sony/ATV Music)	
14	POD	POD (KATIE TATE) (Sony/ATV Music)	
15	SYMPATHY FOR THE DEVIL (REMIXES)	SYMPATHY FOR THE DEVIL (REMIXES) (KATIE TATE) (Sony/ATV Music)	
16	SILENCE 2000	SILENCE 2000 (KATIE TATE) (Sony/ATV Music)	
17	ENJOY THE SILENCE .04	ENJOY THE SILENCE .04 (KATIE TATE) (Sony/ATV Music)	
18	SHINE	SHINE (MATT REPRISE) (KATIE TATE) (Sony/ATV Music)	
19	LOVE ON THE LINE 1300	LOVE ON THE LINE 1300 (KATIE TATE) (Sony/ATV Music)	
20	LEFT OUTSIDE ALONE J. LEWINS REMIX	LEFT OUTSIDE ALONE J. LEWINS REMIX (KATIE TATE) (Sony/ATV Music)	
21	SWAY-SPIKE SPIDER-MAN THEME	SWAY-SPIKE SPIDER-MAN THEME (KATIE TATE) (Sony/ATV Music)	
22	BREATH	BREATH (KATIE TATE) (Sony/ATV Music)	
23	LA TORTURA	LA TORTURA (ALBERTO VILLELA / ALEXANDER SAMIE)	
24	NEVER WIN	NEVER WIN (KATIE TATE) (Sony/ATV Music)	
25	TAKE ME AWAY	TAKE ME AWAY (KATIE TATE) (Sony/ATV Music)	
26	POISON	POISON (KATIE TATE) (Sony/ATV Music)	
27	SWAY	SWAY (KATIE TATE) (Sony/ATV Music)	
28	LA TORTURA	LA TORTURA (ALBERTO VILLELA / ALEXANDER SAMIE)	

EURO

EUROCHARTS

SINGLE SALES

WEEK	LASER	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES OF 28 EUROPEAN COUNTRIES.
1	1	1	AXEL
2	NEW	2	PON DE REPLAY
3	2	3	BAD DAY
4	4	5	THE CHANCE OF BEING IDE
5	2	4	YOU'RE BEAUTIFUL
6	3	6	DURCH DEN MONSUN
7	7	7	LA TORA
8	4	8	WILLIAM KELLOGG SANI EPIC
9	5	9	UN MONDE PARFAIT
10	11	10	TES PAS CAP PINOCCHIO
11	10	11	SAN OU (LA RIVIERE)
12	12	12	LA CAMISA NEGRA
13	13	13	DON'T LIE
14	5	14	SINCE U BEEN GONE
15	13	15	ON THE VACANCES
16	14	16	SINI MITROVSKI

ALBUMS

WEEK	LASER	LAST WEEK	AUGUST 21, 2005
1	1	1	COLDPLAY
2	2	2	JAMES BLUNT
3	3	3	THE BLACK PEAK
4	4	4	CRAYZ FROG
5	5	5	CRAIG DAVID
6	6	6	THE STUFF THIS MAKER ERROS
7	7	7	JOHN FOGERTY
8	8	8	GORDON LEWIS
9	9	9	THE BLACK EYE PEAS
10	10	10	SHAKIRA
11	11	11	IL DIVO
12	12	12	KAISER CHIEFS
13	13	13	CHRISTINA STUERMER
14	14	14	SONNE MANNHEIM
15	15	15	CALEGORE

RADIO AIRPLAY

WEEK	LASER	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 22 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN BROADCAST CUTTING
1	1	1	YOU'RE BEAUTIFUL
2	2	2	BAD DAY
3	3	3	THE BLACK PEAK
4	4	4	ALL THE WAY
5	5	5	WE BELONG TOGETHER
6	6	6	MARIAH CAREY
7	7	7	LA TORA
8	8	8	WILLIAM KELLOGG SANI
9	9	9	DON'T CHA
10	10	10	THE CHANCE OF BEING IDE
11	11	11	COOL
12	12	12	PON DE REPLAY
13	13	13	EVERY DAY'S IN SUNNY JUNE
14	14	14	WAKE ME UP WHEN SEPTEMBER ENDS
15	15	15	FIX IT
16	16	16	GLORIA ESTEFAN
17	17	17	SINCE U BEEN GONE
18	18	18	WILLIAM KELLOGG SANI



Billboard ALBUMS

SEP 10
2005

TOP CHRISTIAN

WEEK	LASER	LAST WEEK	ARTIST
1	1	1	1 MARY MARY
2	2	43	RELIANT K
3	3	2	SELAH
4	4	3	TODD AGNEW
5	7	22	NATALIE GRANT
6	6	5	VARIOUS ARTISTS
7	5	24	VARIOUS ARTISTS
8	9	100	CASTING CROWNS
9	10	1	EMERY
10	11	11	CHRIS RILEY
11	13	47	VARIOUS ARTISTS
12	15	15	CHRIS TOMLIN
13	14	14	CHRISTIAN HOLLOW NEWMAN
14	11	11	THOUSANDS OF KNOTS
15	16	16	JARS OF CLAY
16	17	17	KUTLESS
17	4	22	STRYPER
18	22	22	BART MILLARD
19	10	2	BETHANY DILLON
20	14	14	MERCYME
21	20	20	UNDERFOOT
22	22	22	TOBY MAC
23	17	17	AMY GRANT
24	21	21	JEREMY CAMP
25	29	29	RANDY TRAVIS

WEEK	LASER	LAST WEEK	ARTIST
26	29	29	SUPERCHICK
27	28	60	ELVIS PRESLEY
28	30	2	PASSION WORSHIP BAND
29	27	27	GUY PENROD
30	26	26	MATTHEW WEST
31	22	22	MAN
32	34	4	SMOKIE
33	32	32	J. MOSS
34	33	33	DAVID COOPER
35	35	44	BARLOWGIRL
36	36	36	CHRISTIAN HOLLOW NEWMAN
37	35	44	MICHAEL W. SMITH
38	34	34	VARIOUS ARTISTS
39	33	33	BIG DADDY WEAVE
40	31	31	WHAT I WAS MADE FOR
41	31	31	SELA
42	32	32	CHRISTIAN HOLLOW NEWMAN
43	33	33	BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS
44	34	34	ANBERNIE
45	44	44	NEVER TAKE FRIENDSHIP TOSSED & FORGOTTEN
46	45	45	JIM BRICKMAN
47	47	47	DAVE KROHN
48	50	7	VARIOUS ARTISTS
49	49	49	UNITED
50	43	17	JEREMY CAMP
51	51	51	CHRISTIAN HOLLOW NEWMAN REC. HOMECOMING

TOP GOSPEL

WEEK	LASER	LAST WEEK	ARTIST
1	1	5	1 MARY MARY
2	2	22	DONNIE MCCLURKIN
3	3	22	VARIOUS ARTISTS
4	20	15	CREATIVITY LYNDIA RANDOL
5	5	11	TAMELA MANN
6	7	7	SEKHNAH GLORY MINISTRY
7	4	4	MARVIN SAPP
8	2	2	MISSISSIPPI MASS
9	23	23	KURT CRAVEN PROJECT
10	27	27	THE SOUNDTRACK
11	5	5	SEKHNAH GLORY MINISTRY
12	6	6	CHRISTIAN HOLLOW NEWMAN REC.
13	11	5	THE KING & THE SPiritUAL QC'S
14	16	16	SMOKIE NORFUL
15	17	17	MISSISSIPPI MASS
16	22	22	BISHOP G. PATTERSON & CONGREGATION
17	13	13	ISRAEL AND NEW BLOOD
18	7	7	MICAH STAMPLEY
19	16	16	PEACEFUL SHARD
20	17	17	DR. CHARLES G. HAYES AND THE WARRIOR
21	18	18	VARIOUS ARTISTS
22	24	24	THE RANCE ALLEN GROUP
23	22	22	THE AMBASSADOR
24	25	25	THE MIGHTY CLOUDS OF JOY
25	26	26	LASHAWN PACE
26	27	27	THE ERIC CARRINGTON PROJECT
27	28	28	ANOTHER
28	33	33	BEST OF THE TIME

CHARTS

LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/Hip-Hop chart is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

AWARD WINNER Where included, this award indicates the title with the chart's largest unit increase.

FREE GROWTH Where included, this award indicates the title with the chart's biggest percentage growth.

REHEATABLE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatebeaters chart.

PRICING CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, while we projected from previous prices. If after price reductions apply only to specific on Demand, CD/Digital, or CD/Download, the CD/Digital price is listed. ♦ Dual CD means CD/DVD or CD/Digital bonus disc available. ♦ Indicate LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLE CHARTS

ADULT AIRPLAY SINGLES CHART

Composed of sales data from Nielsen Broadcast Data Systems. Songs are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and the Hot Dance charts simultaneously. If they have been on the Hot 100 for more than 20 weeks and below 20, songs are removed from the Hot R&B/Hip-Hop & R&B and Hot Rap/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop & R&B and Hot Rap/Hip-Hop charts simultaneously for more than 20 weeks. Songs are removed from the Pop 100 and Pop 100+ charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from the Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detection. Songs are removed from the Rhythmic Top 40 and Rhythmic Top 40+ charts simultaneously if they have been on the chart for more than 26 weeks and rank below 15 (25 Modern Rock and Latin).

SINGLES SALES CHARTS

The top singles charts are based on a national sample of retail stores, mass merchandisers and music stores, sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

● CD single available. ♦ Digital Download available. ♦ CD/Digital available. ♦ Vinyl/Mass-Single available. ♦ Vinyl Single available. ♦ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

● HitPredictor is a neural network that predicts future chart based on research data provided by Promotional. Songs are blend tested online by Promotional using multiple listeners and a resilience score of carefully profiled music consumers. Songs with a resilience score of 60% (or more) of country are weighted as hits. Songs with a resilience score of 60% (or more) of country are weighted as misses. Songs with a resilience score of 60% (or more) of country are weighted as misses. For a complete and updated list of consumers by Hit Predictor, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATE LEVELS

AT UMB CHARTS

● Gold: 500,000 units (Physical). ♦ RIAA certification for net shipment of 500,000 units (Digital). ♦ RIAA certification for net shipment of 10 million units (Diamond). Numerical value with Diamond or symbol indicates album's ranking relative to other Diamond charters. ♦ RIAA certification for net shipment of 100 million or more, the RIAA multiplies shipments by the number of discs and/or tapes. — Certification for net shipment of 100,000 units (Orch). — Certification of 200,000 units (Platinum). ♦ Certification of 400,000 units (Multi-Platinum).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Orch). ♦ RIAA certification for 200,000 paid downloads (Platinum). Numerical value with symbol indicates song's ranking relative to other Platinum charters. ♦ RIAA certification for net shipment of 300,000 singles (Orch).

VIDEO MUSIC SALES CHARTS

● RIAA gold certification for net shipment of 100,000 units for video singles. ♦ RIAA gold certification for net shipment of 500,000 units for shorts or longform videos. ♦ RIAA platinum certification for net shipment of 100,000 units for music videos. ♦ RIAA platinum certification for sales of 100,000 units for shorts or longform videos. — Certification for net shipment of 100,000 units (Orch).

ING SALES VHS SALES VIDEO RENTALS

● RIAA gold certification for net shipment of 100,000 units or \$1 million in sales at suggested retail price. ♦ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. — RIAA gold certification for a rental of 100,000 units or \$1 million in sales at suggested retail price. — RIAA multi-cassette rental for net shipment of 10,000 units or \$1 million in suggested retail for non-theatrical titles. ♦ RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released products. — RIAA platinum certification for sales of 100,000 units or \$1 million in sales at suggested retail for non-theatrical titles.

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

ALBUMS

SALES DATA COMPILED BY

Nielsen
SoundScan

TOP INDEPENDENT

LAST WEEK THIS WEEK

ARTIST TITLE RELEASE DATE / NUMBER OF SONGS / DISTRIBUTING LABEL

1 1 VINTAGE VANCE *THE GUITAR* 12/13/05 (10) 50

2 1 NEAL MCCOY *NEAL MCCOY* 12/13/05 (10) 40

3 2 DAME COOK *DETERMINED* 12/13/05 (10) 40

4 2 THE NEW PORNOGRAPHERS *THE NEW PORNOGRAPHERS* 12/13/05 (10) 40

5 1 FEAR FACTORY *FEAR FACTORY* 12/13/05 (10) 40

6 5 JASON ALDEAN *WE ARE* 12/13/05 (10) 30

7 10 THE SAINT *THE SAINT* 12/13/05 (10) 30

8 4 NICKEL CREEK *WE ARE* 12/13/05 (10) 30

9 4 EVERY TIME I DIE *GETTING OVER IT* 12/13/05

10 11 SILVERSTEIN *THE REVENGE* 12/13/05 (10) 20

11 3 TOMMY LEE *THE TOMMY LEE* 12/13/05 (10) 20

12 7 THE BLEED *THE BLEED* 12/13/05 (10) 20

13 10 HAWTHORNE HEIGHTS *THE HAWTHORNE HEIGHTS* 12/13/05 (10) 20

14 8 BLACK REBEL MOTORCYCLE CLUB *BLACK REBEL MOTORCYCLE CLUB* 12/13/05 (10) 20

15 10 DELBERT MCCLINTON *DELBERT MCCLINTON* 12/13/05 (10) 10

16 5 LIL' RON *THE LIL' RON* 12/13/05 (10) 10

17 12 VARIOUS ARTISTS *THE BEATLES' 50TH ANNIVERSARY* 12/13/05 (10) 10

18 12 VARIOUS ARTISTS *THE BEATLES' 50TH ANNIVERSARY* 12/13/05 (10) 10

19 11 HOOCH & THE BLOWFISH *HOOCH & THE BLOWFISH* 12/13/05 (10) 10

20 11 BAYSIDE *MYSTERY* 12/13/05 (10) 10

21 10 BON JOVI *THUN&HAIR* 12/13/05 (10) 10

22 11 VARIOUS ARTISTS *THE BEATLES' 50TH ANNIVERSARY* 12/13/05 (10) 10

23 11 INTERPOL *INTERPOL* 12/13/05 (10) 10

24 12 LIL' KIM *THE EAST SIDE BOYZ* 12/13/05 (10) 10

25 17 ANDY ANDY *ANDY ANDY* 12/13/05 (10) 10

26 17 BLOC PARTY *BLOC PARTY* 12/13/05 (10) 10

27 10 BILLY CLIMM *MYSTERY* 12/13/05 (10) 10

28 14 PROFF *FOR JERICHO* 12/13/05 (10) 10

29 15 MOTION CITY SOUNDTRACK *MOTION CITY SOUNDTRACK* 12/13/05 (10) 10

30 22 SUPRIJA STEVENS *SUPRIJA STEVENS* 12/13/05 (10) 10

31 25 AS I LAY DYING *AS I LAY DYING* 12/13/05 (10) 10

32 20 VARIOUS ARTISTS *THE BEATLES' 50TH ANNIVERSARY* 12/13/05 (10) 10

33 26 DUPY SET *DUPY SET* 12/13/05 (10) 10

34 20 BIMBA Y MUSICA *REAGON* 12/13/05 (10) 10

35 20 NAJEE *WE ARE* 12/13/05 (10) 10

36 23 SOUNDTRACK *DRIVE BY AND THE CHOCOLATE FACTORY* 12/13/05 (10) 10

37 26 RAMON ALAYA Y SUS BRAVOS *DRIVE BY* 12/13/05 (10) 10

38 27 ARCH ENEMY *ARCH ENEMY* 12/13/05 (10) 10

39 25 PIZZI *PIZZI* 12/13/05 (10) 10

40 19 PENNYWISE *PIZZI* 12/13/05 (10) 10

41 11 MINUS THE BEAR *MINUS THE BEAR* 12/13/05 (10) 10

42 9 SOLO VILLANO *SOLO VILLANO* 12/13/05 (10) 10

43 36 DEATH CAB FOR CUTIE *DEATH CAB FOR CUTIE* 12/13/05 (10) 10

44 21 CUBAN LILY *CUBAN LILY* 12/13/05 (10) 10

45 29 AMERICAN SPANISH *AMERICAN SPANISH* 12/13/05 (10) 10

46 30 THE GAME *THE GAME* 12/13/05 (10) 10

47 37 THE ARCADE FIRE *THE ARCADE FIRE* 12/13/05 (10) 10

48 30 14 GREGG GARCIA *MP3 CAT* 12/13/05 (10) 10

49 1 JUNG *WANT ME* 12/13/05 (10) 10

50 42 VARIOUS ARTISTS *THE BEATLES' 50TH ANNIVERSARY* 12/13/05 (10) 10

51 42 ALL THE LITTLE KIDS ARE PRAYING TO SANTA

52 42 (TIE) THE RIPPINGTONS FEATURING RUSS FREEMAN *THE RIPPINGTONS FEATURING RUSS FREEMAN* 12/13/05 (10) 10

53 11 MARC ANTONIE *PIZZI* 12/13/05 (10) 10

54 6 BILL FRISSELL *EAST/WEST* 12/13/05 (10) 10

55 10 DOWN TO THE BONE *DOWN TO THE BONE* 12/13/05 (10) 10

56 7 PAUL BROWN *PAUL BROWN* 12/13/05 (10) 10

57 12 EARL KLUUGH *EARL KLUUGH* 12/13/05 (10) 10

58 13 (TIE) RICHARD HARRIS *RICHARD HARRIS* 12/13/05 (10) 10

59 9 VARIOUS ARTISTS *BP JAZZ* 12/13/05 (10) 10

60 12 VARIOUS ARTISTS *BP JAZZ* 12/13/05 (10) 10

61 12 VARIOUS ARTISTS *BP JAZZ* 12/13/05 (10) 10

62 13 VARIOUS ARTISTS *BP JAZZ* 12/13/05 (10) 10

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133 13 VARIOUS ARTISTS *BP JAZZ* 12/13/05 (10) 10

134 13 VARIOUS ARTISTS *BP JAZZ* 12/13/05 (1

TITLE		ARTIST / RECORDING LABEL & NUMBER (PRICE)		Principal Performer
9	1 11	FAREWELL I TOU: LIVE FROM MELBOURNE	VARIOUS ARTISTS / VERTIGO 291 (16.95 USD)	Eagles
2	2 11	THE SILENCE IN BLACK AND WHITE	VARIOUS ARTISTS / VERTIGO 291 (16.95 USD)	Hawthorne Heights
3	4	PAST, PRESENT & FUTURE	VARIOUS ARTISTS / VERTIGO 300 (16.95 USD)	Rob Zombie
4	5	GREATEST HITS	VARIOUS ARTISTS / VERTIGO 301 (16.95 USD)	Creed
5	7	CHOSEN FEW: EK DOCUMENTAL	CHOSEN FEW (REPRISE 800 0122) (17.95 USD)	Chosen Few
6	7	FAMILY JEWELS	VARIOUS ARTISTS / MCA 58423 (19.98 USD)	AC/DC
7	8	EMINEM PRESENTS: THE ANGER MANAGEMENT TOUR	EMINEM / REVENGE 00000 00000 (19.98 USD)	Eminem
8	15	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS: VULGAR HITS	PANTERA / LITTLE BIG MUTHA 00000 00000 (19.98 USD)	Pantera
9	11	LIVE AT DONINGTON	VARIOUS ARTISTS / MCA 58425 (19.98 USD)	AC/DC
10	9	LIVE IN BUCHAREST: THE DANGEROUS TOUR	VARIOUS ARTISTS / MCA 58426 (19.98 USD)	Michael Jackson
11	10	GOODIES: THE VIDEOS & MORE	VARIOUS ARTISTS / VERTIGO 292 (19.98 USD)	Dera
12	14	NUMBER ONE	VARIOUS ARTISTS / MCA 58427 (19.98 USD)	Michael Jackson
13	18	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE	VARIOUS ARTISTS / MCA 58428 (19.98 USD)	Jay-Z/Linkin Park
14	19	THE COUNTRY	VARIOUS ARTISTS / VERTIGO 293 (19.98 USD)	Bebe Geertje
15	18	SPEND AN EVENING WITH SADDLE CREEK	VARIOUS ARTISTS / VERTIGO 294 (19.98 USD)	Various Artists
16	12	PUNK: O RAMA 19	VARIOUS ARTISTS / VERTIGO 295 (19.98 USD)	Various Artists
17	17	THE CONCERT IN CENTRAL PARK	VARIOUS ARTISTS / VERTIGO 296 (19.98 USD)	Simon & Garfunkel
18	15	CELTIC WOMAN	CELTIC WOMAN / VERTIGO 40004 (19.98 USD)	Celtic Woman
19	14	LIVE FROM THE INSIDE	VARIOUS ARTISTS / VERTIGO 40005 (19.98 USD)	Shinedown
20	17	STAR WARS: EMPIRE AT WAR	VARIOUS ARTISTS / VERTIGO 40006 (19.98 USD)	The London Symphony Orchestra and London Voices (John Williams)
21	19	NEW: VIDEO OVERVIEW IN DECELERATION, 1992-2005	VARIOUS ARTISTS / VERTIGO 40007 (19.98 USD)	The Flying Lungs
22	16	LIVE AT THE GREEK THEATRE	VARIOUS ARTISTS / VERTIGO 40008 (19.98 USD)	Chicago Earth, Wind & Fire
23	13	THE OTHER WITH LOVE: THE VIDEOS	VARIOUS ARTISTS / VERTIGO 40009 (19.98 USD)	Luther Vandross
24	17	THE MUSIC OF THE 70'S	VARIOUS ARTISTS / VERTIGO 40010 (19.98 USD)	Journey
25	12	GREATEST HITS 1976-1997	VARIOUS ARTISTS / VERTIGO 40011 (19.98 USD)	
26	20	JERRY GARCIA BAND: LIVE AT SHORELINE	JERRY GARCIA BAND / VERTIGO 40012 (19.98 USD)	Jerry Garcia Band

The logo for Hot VideoClips, featuring a stylized circular icon with a grid pattern and the text "HOT VIDEOCLIPS" in a bold, sans-serif font.

SONG	ARTIST	TITLE	RECORD LABEL
1	5	41 OUTTA CONTROL (REMIX)	SONY MUSIC/ATLANTIC RECORDS
2	3	AMAZON	MAPLE WEST/TANIA JAH FUNK TONE & PILLAS/TAJAH JAH
3	7	LOSE CONTROL	SONY MUSIC/ATLANTIC RECORDS
4	10	SHAKE IT DOWN	SONY MUSIC/ATLANTIC RECORDS
5	11	PON DE SHINE	SONY MUSIC/ATLANTIC RECORDS
6	12	SHAKA WEEZER	SONY MUSIC/ATLANTIC RECORDS
7	13	COOL	SONY MUSIC/ATLANTIC RECORDS
8	14	SUGAR, WE'RE GO'IN DOWN	SONY MUSIC/ATLANTIC RECORDS
9	15	FALL OUT BOY	SONY MUSIC/ATLANTIC RECORDS
10	16	THE RUMBLE (SO LONG & GOODBIGHT)	SONY MUSIC/ATLANTIC RECORDS
11	17	WE ARE THE CHAMPIONS	SONY MUSIC/ATLANTIC RECORDS
12	18	WE BE BURNIN'	SONY MUSIC/ATLANTIC RECORDS
13	19	LET ME HOLD YOU	SONY MUSIC/ATLANTIC RECORDS
14	20	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
15	1	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
16	2	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
17	3	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
18	4	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
19	5	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
20	6	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
21	7	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
22	8	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
23	9	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
24	10	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
25	11	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
26	12	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
27	13	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
28	14	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
29	15	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
30	16	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
31	17	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
32	18	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
33	19	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
34	20	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
35	21	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
36	22	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
37	23	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
38	24	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
39	25	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
40	26	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
41	27	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
42	28	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
43	29	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
44	30	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
45	31	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
46	32	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
47	33	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
48	34	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
49	35	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
50	36	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
51	37	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
52	38	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
53	39	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
54	40	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS
55	41	WE WALK ON EARTH	SONY MUSIC/ATLANTIC RECORDS

VIDEO MONITOR

ARTIST	TITLE
MISSY ELLIOTT	LICE CONTROL
MY CHEMICAL ROMANCE	HELENA (SO LONG & GOODBYE)
FALL OUT BOY	SUSAN, WE'RE GOIN' DOWN
RIHANNA	PERFUME REPLAY
GWEN STEFANI	COOL
KANYE WEST	WILD DILLEN
GORILLAZ	FEEL GOOD INC
BOW WOW FEAT. OMARION	LET ME HEAR YOU
MARIAH CAREY	SHAKE IT OFF

VH1-Soul

- 1 LYFE JENNINGS, MUST HE NICE
- 2 COMMON, BET
- 3 LUDACRIS, PYPHON ALL OVER THE WORLD
- 4 MARIAH CAREY, SHAKE IT OFF
- 5 KANYE WEST, DELIRIOUS
- 6 SHARISKA, IN LOVE WITH A TASK
- 7 MARQUIES HOUSTON, NAKED
- 8 MISSY ELLIOTT, LOSE CONTROL
- 9 OMIANIAN MARLEY, WELCOME TO JAHROD
- 10 FAITH EVANS, WIZENMASTER

MuchMusic Canada

- 1 NICKELBACK, PHOTOGRAPH
- 2 MY CHEMICAL ROMANCE, THE GHOST OF YOU
- 3 MARIAH CAREY, MAKE IT OFF
- 4 MASSARI, HE EAST
- 5 GREEN DAY, WHAT WE UP WHEN SEPTEMBER ENDS
- 6 THE BLACK EYED PEAS, DON'T LIE
- 7 RIHANNA, PON DE REPLAY
- 8 COLDPLAY, FADE YOU
- 9 THE TREWS, SO SHE'S LEAVING
- 10 GWEN STEFANI, GLOW

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If you will be in the NYC area from October 23rd-26th and would like to volunteer for the Billboard Touring Conference and Awards please contact: Rosa Jaquez
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Voivod's Denis D'Amour, 45

Voivod guitarist Denis D'Amour, better-known to fans as Piggy, died Aug. 26 at a Montreal hospital after a battle with colon cancer. He was 45.

Although fans focused mainly on Voivod's futuristic lyrics, D'Amour's complex, jazzy guitar work fueled the band's musicality.

One of the first Canadian thrash metal bands, the Quebec-based Voivod (which also originally included singer Denis "Snake" Belanger, bassist Jean-Yves Theriault and drummer Michel Langevin) released a string of such genre classics as 1984's "War and Pain" and 1987's "Killing Technology." But the band truly hit its stride with the 1989 prog-metal effort "Nothingface," even headlining a U.S. tour supported by Faith No More and Soundgarden.

Just as it appeared the mainstream metal world might

be catching up with Voivod in the '90s, Theriault and Belanger exited the band. Voivod continued recording throughout the decade and was in recent years rejuvenated by the addition of former Metallica bassist Jason Newsted, as well as the return of Belanger.

The new lineup toured as part of Ozfest in 2003 and issued a self-titled studio album the same year on Newsted's Chophouse label.

Voivod then signed with the End Records, and was gearing up to enter the studio early next year. Newsted recently told Billboard that more than an album's worth of songs had already been demoed. It is unclear what will happen to that material.

D'Amour recently compiled guitar tracks for a reissue by obscure '70s Montreal band Au'Chose. Meanwhile, Voivod's first DVD, "D-V-O-D-1," is due Oct. 25 via Music Video Distributors. The project compiles all the group's videos from 1983 to 1991, as well as classic live performances from the period.

—Greg Prato

BIRTHS

GIRL: Calden Finn, to Carrianne and Jeff Anderson, Aug. 13 in Columbus, Ohio. Father is a Gotee recording artist.

TRIPLETS: Girls Hana Beth and Hadley, and boy Hayden, to Christy and Marty Hurt, Aug. 21 in Memphis. Father is a member of the CrossWay Quartet.

MARRIAGES: Berkley Etheridge to David Schwarz, Aug. 13 in Greenville, Miss. Bride is VP, counsel for the National Music Publishers' Assn.

DEATHS: Hal Rugg, 69, of cancer, Aug. 9 in Tucson, Ariz. Rugg, a Steel Guitar Hall of Famer and a member of the Grand Ole Opry staff band for 16 years, played on records by George Jones, the Osborne Brothers, and Babes in Toyland.

Joan Baez, Porter Wagoner, Steve Wariner, Billy Walker, Ronnie Milsap and many others. He was best-known for his work with Loretta Lynn on such Billboard country chart-topping singles as "Coal Miner's Daughter," "Don't Come Home A Drankin'" (With Lovin' On Your Mind)" and "One's on the Way." Rugg served as bandleader on country awards programs and musical director for several TV shows.

John Loder, 59, of a brain tumor, Aug. 13 in London. The founder of Southern Studios and punk label Crash Records, Loder was a noted sound engineer/producer. During his career, he recorded such acts as Rudimentary Peni, Crass, Buzzcocks, Ministry, the Jesus and Mary Chain, Slink and Babes in Toyland.

INDUSTRY EVENTS

SEPT. 8-10 Americana Music Assn. Conference, Nashville Convention Center, 615-321-3456.

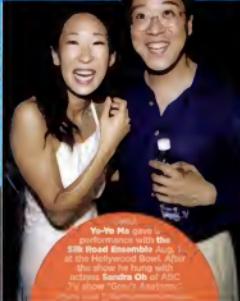
SEPT. 13 The Music Upfront 2005, B.B. King Blues Club & Grill, New York, 646-654-4660.

SEPT. 14-16 Popkomm 2005, Messe Berlin Exhibition Grounds, Germany, popkomm.de.

SEPT. 14-17 CMJ Music Marathon, Lincoln Center, New York, 917-606-1908.

SEPT. 19-21 Billboard Dance Music Summit, Union Square Ballroom, New York, 646-654-4660.

SEPT. 21-23 NAB Radio Show, Pennsylvania Convention Center, Philadelphia, 202-429-5486.



BMI honored its brightest R&B, rap and hip-hop songwriters, producers and publishers at its 2005 BMI Urban Awards Aug. 26 at the Grand Ballroom of the Fontainebleau Resort in Miami Beach.

BETWEEN:
Billboard recognized BMI-affiliated writers who had No. 1s on the R&B/Hip-Hop Songs, Hot Rap Tracks, Hot R&B/Hip-Hop Airplay and The Billboard 200 charts in this past year. **Chad Hugo, Snoop Dogg, and Pharrell Williams** led with "Drop It Like It's Hot," which topped all four lists. From left are Hugo, Williams and BMI Vice President **Jeff Pfeiffer**.

TOP RIGHT: EMI Music Publishing's Big Jon Platt, far left, accepted the BMI Crystal on behalf of the company honored as urban publisher of the year. With him, from left, were BMI's Del Bryant, who co-hosted the event; urban songwriter of the year R. Kelly, Lil Jon, co-writer of the BMI urban song of the year "Ukulele" and urban ring-tone of the year "Creepin' in Like a Cat" and BMI's Catherine Brewton, who also co-hosted, along with Bryant.

BOTTOM RIGHT: The gala paid tribute to urban funk legends Charlie Wilson and the Gap Band, who were named BMI icons for their musical influence. From left are Gap Band members Robert and Charlie Wilson, BMI's Catherine Brewton and Frank Helton, and Gap Gap executive Ronnie Wilson.



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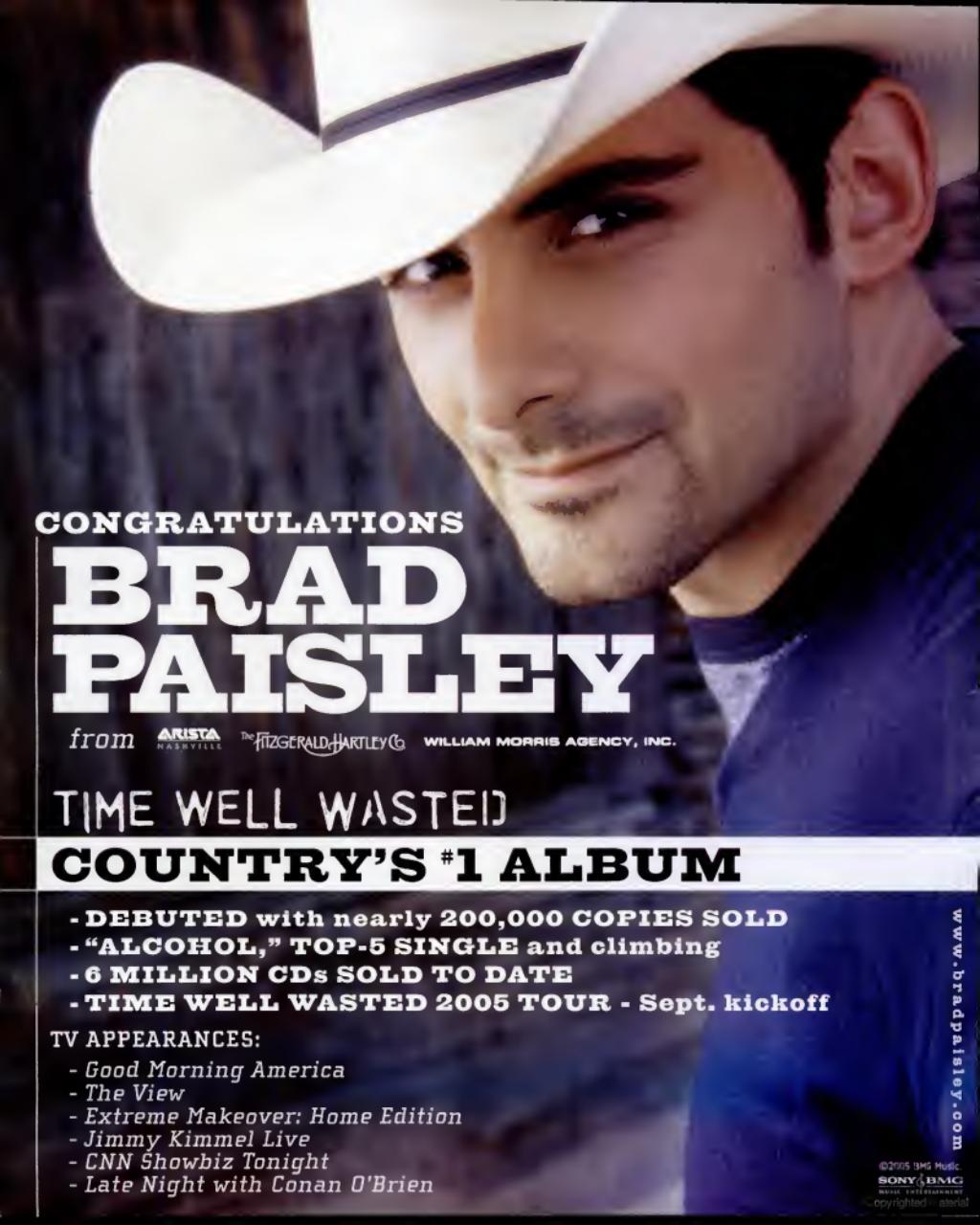
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